

MUSICAL AMERICA

Edited by

John C. Freund

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JAN KUBELIK CHARMS MUSICAL BOSTON

**BOHEMIAN VIOLINIST SCORES AN
UNEQUIVOCAL ARTISTIC SUCCESS.**

**Plays Thrice in Symphony Hall and Enchants En-
thusiastic Audience of Music Lovers.**

SYMPHONY HALL, Boston, Dec. 16.—Re-
cital by Jan Kubelik, violinist. The pro-
gramme:

Sonata IV., E major.....Handel
Kubelik and Ludwig Schwab.

Piano Soli { BarcarolleLeschetizky
NocturneChopin
ValseChopin

Miss Agnes Gardner Eyre.
Concerto (Pathétique), F sharp minor
Ernst

Kubelik.
Piano Solo, Etude en forme de valse
Saint-Saëns

Miss Agnes Gardner Eyre.
Violin Soli { a. Romance, G maj. Beethoven
b. Spanish Dance, No. 8
c. Carnaval Russe. Wieniawski
Kubelik.

A large and fashionable audience attended
the violin recital of Jan Kubelik, the Bo-
hemian violinist, this afternoon. Kubelik
was assisted by Miss Agnes Gardner Eyre
and Ludwig Schwab, pianists.

Every number was encored, and at the
close of the recital many of the audience
gathered at the front of the stage and ap-
plauded the artist.

Press comments:

Boston Transcript: "This technical mas-
tery ran through all Kubelik's playing on
Saturday afternoon. It was as flawless as
it was effortless. It had become a perfect
and spontaneous means of expression, and
in it was the transfiguring power of such
virtuosity at its highest."

Boston Globe: "Kubelik's tone, though
tender when tenderness was the natural
sentiment of the phrase, lacked that search-
ing sweetness which is the violin's deepest
characteristic. It was of wonderful volume,
even in its faintest whisper, and always true
to the middle of the note."

Boston Post: "He has improved to a de-
gree in his phrasing, in technique and in
musical strength generally. He has a true
and pleasing tone and is, as a rule, accurate,
the exception being in the harmonics which
were introduced in almost every number he
played."

SINGER IS ARRESTED.

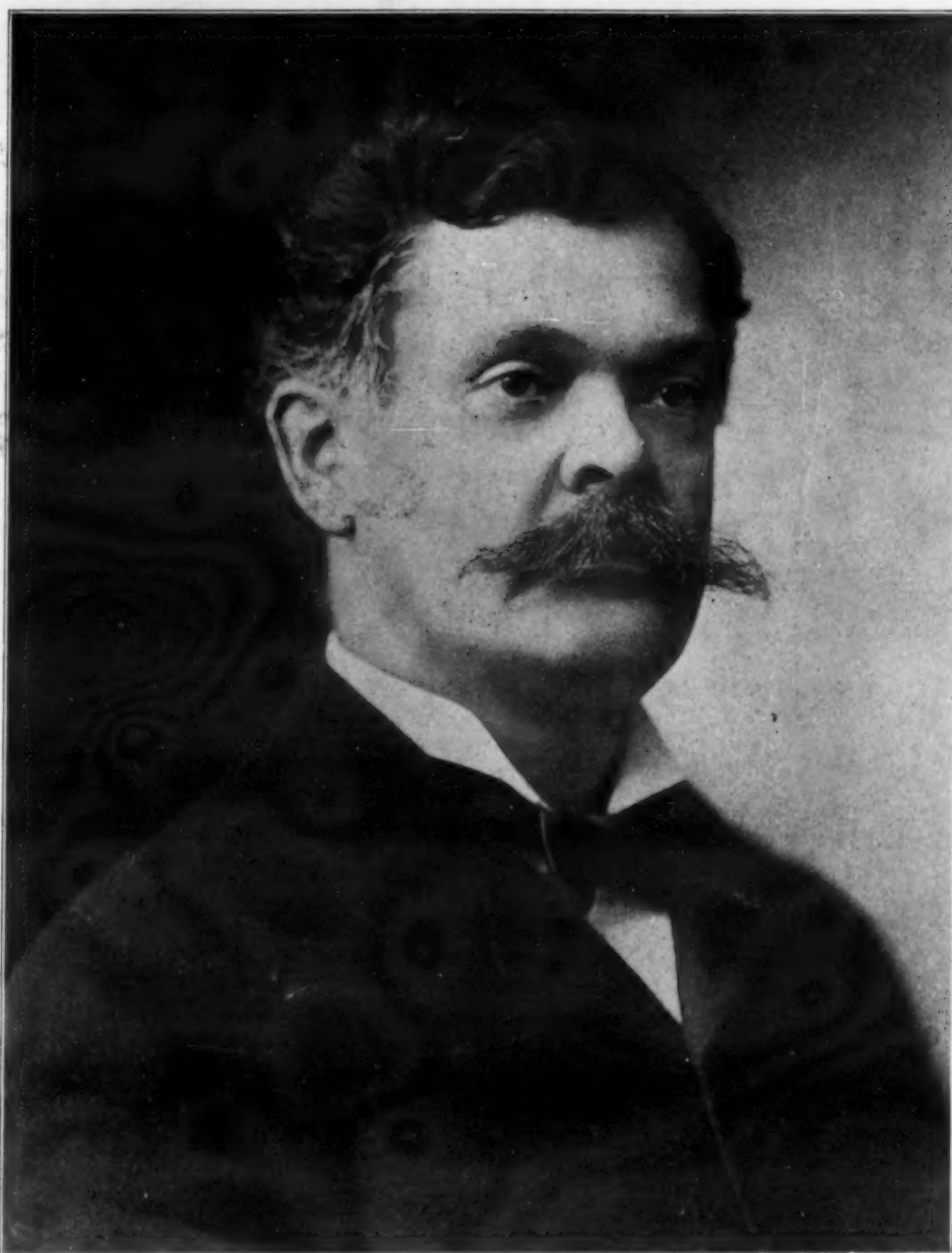
**Friend of Adelina Patti Taken into Cus-
tody as a Shoplifter.**

SAN FRANCISCO, Dec. 18.—Mrs. Guadalupe
Benamati, who said that she was an in-
timate friend of Adelina Patti, and that she
had sung with the diva in various concerts
and operas, was arrested yesterday in a local
department store on a charge of shoplifting.

Her father was General Mendosa, who
was on the staff of Emperor Maximilian of
Mexico. His daughter was educated in
Europe and possesses even now a fine voice.

Harold Bauer at Omaha.

OMAHA, Dec. 20.—Harold Bauer, pianist,
was the soloist at the second Chase Concert
held at the Lyric Theatre last night. The
affair was well patronized and Bauer re-
ceived an ovation after his first number.



WILLIAM H. SHERWOOD. THIS EMINENT PIANIST AND TEACHER, OF CHICAGO, HAS ACCOM-
PLISHED MUCH FOR AMERICAN MUSIC, IN THE FUTURE OF WHICH HE IS A FIRM
BELIEVER. HE HAS LONG BEEN CONSIDERED ONE OF OUR BEST PIANISTS.

(See page 6.)

D'INDY TURNS CRITIC.

**French Composer Says American Audi-
ences Are Not Always Discriminating.**

Vincent d'Indy, the French composer,
just before he sailed on the *Savoie* of the
French Line last week, to resume his du-
ties as director of the Schola Cantorum
in Paris, confided to a reporter that Amer-
ican audiences were not disposed to dis-
criminate between good and mediocre
music. He admitted, however, that Bos-
ton appreciated his music more than any
other American city, so far as he knew.

"In Boston, I think," he said, "they
show most appreciation for things musical.
I met there a great many earnest students
of music and a number of young com-
posers, whom I always find interesting.
My reception in New York was so friendly
that I was both touched and charmed."

Scandinavian Music Heard.

LOS ANGELES, Dec. 11.—A Scandinavian
concert was given at Blanchard Hall on
December 6 and proved most interesting.
The soloists were Peje Storck, pianist; Mar-
tina Dietrichsen, soprano, and John Haal
Zinck, tenor. Blanche Williams Robinson
acted as accompanist.

CONDUCTOR FAINTS AT POST.

**Edwin Dunbar Crandall Collapses from
Strain of Hard Work.**

OAKLAND, Cal., Dec. 12.—"Like one that
wraps the drapery of his couch about him
and lies down to pleasant dreams."

At this striking climax of the chorus in
"Thanatopsis," sung by the Orpheus Club
at Ye Liberty Theatre this evening, Edwin
Dunbar Crandall, the director, who had
hung grimly to his task throughout the
long programme, fainted before the great
audience, causing for a few minutes a panic,
as it was feared that the popular director
was dead.

A physician was called from the audience
and, after a few minutes' wait, Mr. Cran-
dall was able to return and direct the clos-
ing number.

Grand Opera for St. Louis.

ST. LOUIS, Dec. 20.—The Conried Metro-
politan Opera House company will sing
in St. Louis this season. Manager Short
of the Olympic has just completed ar-
rangements by which this organization is
to be brought to his playhouse some time
next Spring for an engagement of three
days.

WILL USE AMERICAN MUSICIANS SOLELY

**ARNOLD VOLPE NOW IN A POSITION
TO CARRY OUT THIS POLICY.**

**His Orchestra Has Now Been Placed upon a Pro-
fessional Basis, and He Will Select Only the
Most Deserving Players—The New Violinist
Whom He Has Discovered.**

Arnold Volpe, whose symphony orches-
tra was incorporated last week, as told in
MUSICAL AMERICA, has taken a step of great
importance to American musicians, for he
is determined to employ hereafter only
American musicians and American soloists
in his concerts. This is not a new depart-
ure for Mr. Volpe, but it is only now that
he is in a position where he can be abso-
lutely independent and follow out his plans
to their fullest extent.

"When I first formed my orchestra some
six years ago, I did so because I saw the
need of giving young Americans an oppor-
tunity for practicing classical music. The
talent was there, and the ability, but the
opportunity to exploit them was lacking.
When I saw this, I established my orches-
tra on an amateur basis, teaching the young
men to the best of my ability, and estab-
lished as high a standard as I could. My
concerts last year and the year before were
so successful that the members of my or-
chestra pleaded with me to put it on a pro-
fessional basis and give more concerts dur-
ing the season.

"I had to consider this matter very care-
fully because it takes money, but Alfred
Seligman the banker supplied the funds
needed, and when I announced that here-
after the Volpe Symphony Orchestra would
be on a professional basis I was literally
deluged with importunities from Ameri-
can musicians for permission to join.

"I have now eighty musicians of the best
calibre, who are rehearsing almost daily,
and I feel confident in saying that when
they appear at our concert on January 4
they will acquit themselves with credit. I
have a pleasant surprise in store for the
music loving public, for I have discovered
a violinist who, I think, is of the first rank.
His name is Harry Weisbach. He is a
native-born New Yorker, and Ysaye has
pronounced him a genius.

"I am determined to employ only Ameri-
can musicians and American soloists, and I
trust that the music-loving public of Ameri-
ca will appreciate this and will support us
in our endeavor to establish a real Ameri-
can symphony orchestra. I hope also that
in the course of time we will be able to
play only American music, but until the
supply of the right kind of music becomes
a little larger I shall adhere to the com-
positions of Beethoven, Liszt and Tschai-
kowsky, but not Strauss or d'Indy."

Richard Strauss Incurs Kaiser's Dislike and May Resign.

BERLIN, Dec. 20.—It is rumored here that
Richard Strauss will probably resign the
directorship of the orchestra at the Berlin
Opera. Strauss has run afoul of the Kai-
ser, who objected to such a prurient work
as "Salome" being set to music by the
leader of a state institution. It is said that
there was a heated discussion, which ended
in a temporary suspension of hostilities.

PHILHARMONIC TO BE FORMED IN MONTREAL

PROMINENT CANADIANS PLANNING SOCIETY TO FURNISH HIGH-CLASS MUSIC.

Paur and Pittsburg Orchestra to Pay Visit to Northern City, with Chamber and People's Concerts as Well—Will Play Canadians' Compositions

MONTREAL, Dec. 20.—The local musical world will shortly receive the prospectus of the new Philharmonic Society, and it is hoped that music lovers will respond promptly and liberally, so that Montreal may have a musical institution worthy of its name.

The scheme includes the yearly visit of Emil Paur and the Pittsburg orchestra, with eminent soloists to assist. In addition to two subscription concerts to take place every February, there will be a series of classical chamber concerts and a series of popular people's concerts.

The Philharmonic is to be an organization whose services are at the disposal of any Canadian who writes a meritorious musical composition and seeks a hearing.

Among the prominent Canadians who will be directors of the Philharmonic are Earl Grey, Sir Wilfrid Laurier, Lord Strathcona, Dr. William Peterson, principal of McGill University, and Sir Melbourne Taite.

BURGSTALLER IN BUFFALO.

Small Audience at Splendid Concert of Pittsburg Orchestra Deplored.

BUFFALO, December 14.—Before a rather poor audience the Pittsburg Orchestra, under the leadership of Emil Paur, with Aloys Burgstaller as soloist, played here



ALOYS BURGSTALLER, THE EMINENT BARYTONE. HIS WAGNER SELECTIONS AT A RECENT BUFFALO CONCERT WON HIM HIGH PRAISE FROM THE LOCAL CRITICS.

Photo. by A. Dupont.

last night at Convention Hall. The entire concert was marked by the highest technical skill, and Mr. Burgstaller covered himself with glory by his splendid singing of a number of songs from various Wagnerian operas.

This morning's local papers speak very highly of the orchestra and the soloists, and all deplore the lack of attendance at what they term the finest concert of the musical season.

A New Quartet Organized in New York.

A quartet has been organized in New York city by Ludwig Marum, who has long been creditably associated with chamber music. Its members are, in addition to Mr. Marum, Michel Bernstein, second violin; Jacob Altschuler, viola, and Modest Altschuler, 'cello. Among the assisting artists this winter will be Wassily Safonoff, the visiting conductor of the New York Philharmonic Society. It is intended that the concerts be popular in the best sense of the word, and the financial aid of persons interested will make low prices for tickets possible. The lowest price subscription tickets will make the admission only ten cents.

Pleasant Musicales at El Paso.

EL PASO, TEX., Dec. 15.—A musicale given last week by Mrs. W. W. Fink and Mrs. G. W. Newell in the Masonic Temple, proved one of the most enjoyable musical events of the season. Among the soloists were Mrs. Richmond, Miss Helen Newell, Miss Cooper, Miss Laura M. Fink, Mrs. Irvin, Miss Walz, Mrs. Tucker, Mrs. Brown, Miss Barnes and Julius Meyer, who played the violin.

BEETHOVEN ANNIVERSARY OBSERVED IN BONN

STRIKING BRONZE OF THE COMPOSER BY ARONSON UNVEILED.

The Artist Thinks Sculptors Have Failed to Express Beethoven's Kindliness of Face—A New Conception of the Master.

BONN, GERMANY, Dec. 18.—This town celebrated the 135th anniversary of the birth of Beethoven yesterday. Exercises in which the prominent officials of the town and the professors in the University took part, were held in the historic house in the Rheingasse, in which Beethoven lived.

An important feature of the celebration was the unveiling of the new bronze of the composer made by sculptor Aronson. This is a work of vigorous imagination and belongs in the class of great portraiture. The artist is a Russian who won the first gold medal recently at the International exposition at Liège. A description of his work was given in a recent issue of *Musica*, the writer saying:

"How did he execute the model for his Beethoven? In the open air, in the very garden of the Musée de Bonn where it is placed, and in less than one hour right under the amazed eyes of the heights of the town. Such dexterity in execution explains itself by the patient researches of an artist who did not neglect a single document and knew how to get at every source before he conceived the definite form of his achievement. In this way, he tell us, he came to the conviction that the physiognomy of the great musician did not express that bitterness which is visible in the sculptures of 1812 and 1827, in which the wrinkles droop from the corners of the lips.

"There was in one case a deformity, due as much to death as to the surgical operation that he had undergone, and in the other, a grimacing malformation due to a delicate operation performed by the sculptor, Franz Klein.

"Beethoven, says sculptor Aronson, was a being possessed of a kindness which misfortune affected but could not embitter. And the countenance of Beethoven expressed this kindness just as it did his creative energy, with all its force. And the bronze before our eyes is convincing."

Recital by Ernest Sharpe.

BOSTON, Dec. 13.—Ernest Sharpe gave a recital of songs by Wilhelm Berger at his studio, 74 Commonwealth Avenue, Chestnut Hill, yesterday afternoon. Many of them had never been sung before in this country, and Boston music lovers were out in force to hear for themselves and to judge accordingly. The consensus of opinion was that while Berger writes music to which one may listen with pleasure, he never rises to great heights. He sets forth the sentiment of the words, he expounds their meaning, but his songs consist only of soft dominants. Mr. Sharpe sang very agreeably and afforded considerable pleasure to his hearers.

"The Rose Maiden" at Wellesley.

WELLESLEY, Mass., Dec. 20.—In the vestry of the Congregational Church at Wellesley Square on December 14 the cantata "The Rose Maiden" was sung by members of the church choir, assisted by several soloists.

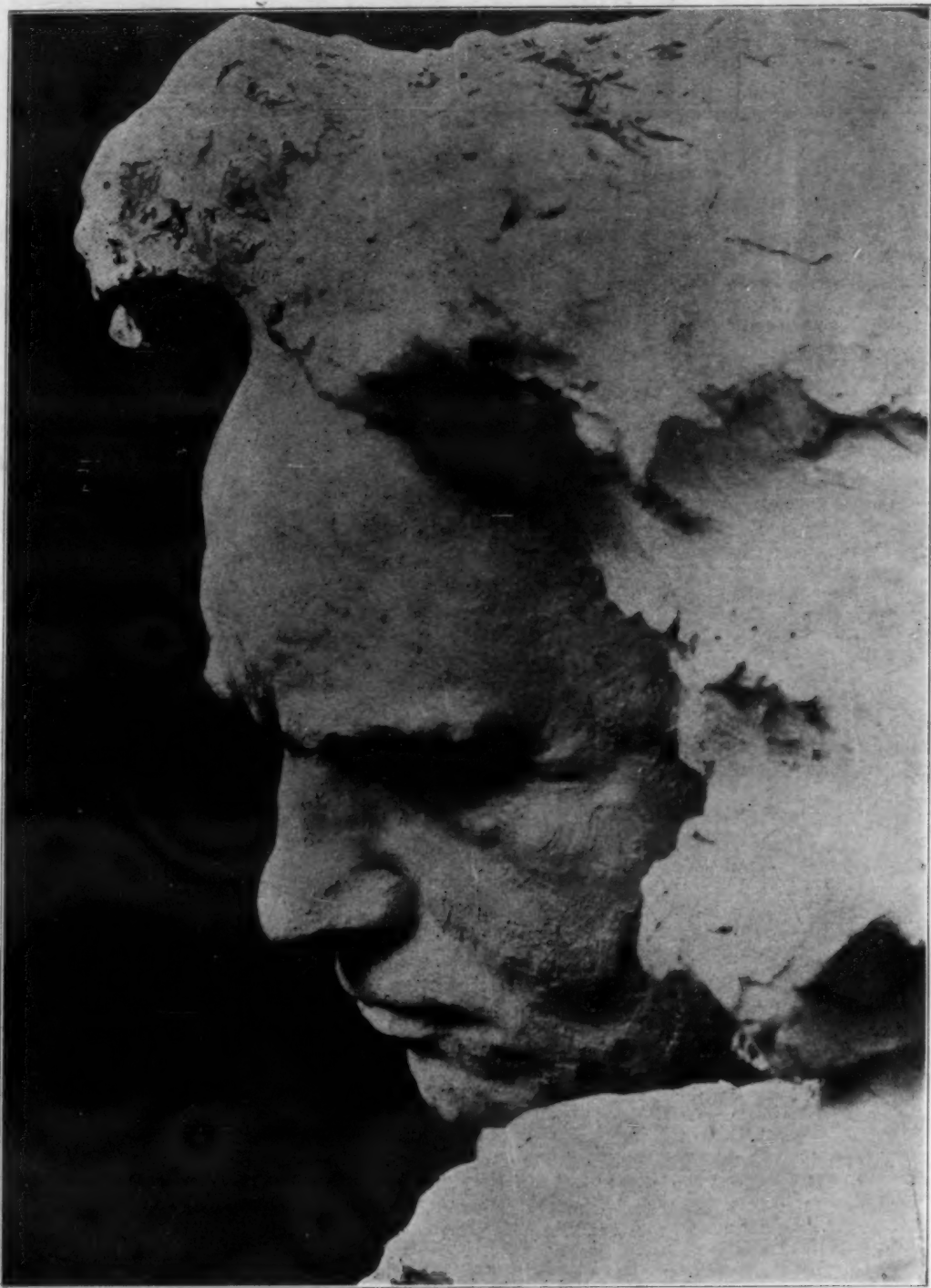
The principal characters were taken by Miss Isabelle Chandler (soprano); Miss Eleanor Hickey (contralto); F. Lincoln Pierce (tenor); Samuel W. Eldredge (barytone). The assisting soloists were Alice D. Sanborn and M. Katherine Benner, sopranos; Inez F. Moulton, alto; John Lyman Ladd and John T. Ryan, tenors, and Edwin M. Brooks, bass.

Leoncavallo to Visit America.

Leoncavallo, whose vogue in Italy is well known, will be brought to this country next autumn by Rudolf Aronson. The Italian composer will conduct a series of performances of his own, "I Pagliacci," with excerpts from his charming "Zaza" and vivacious "Bohème." All the principals in the company will be Italians, but both chorus and orchestra, it is said, "will be under the protection of the tariff," i.e., domestic.

Schumann Club's Recital.

BANGOR, Me., December 17.—The Schumann Club gave its third recital on December 14 in Andrews' Hall under the direction of Miss Mae Silsby and Miss Harriet L. Stewart. The soloists were Miss Helen Tewkesbury and Mrs. H. L. Jewell, pianists, Mrs. F. M. Simpson, soprano, Miss Martha McClure, contralto, and Wilbur Cochrane, tenor.



THIS BRONZE OF BEETHOVEN, BY ARONSON, WAS UNVEILED AT BONN, GERMANY, LAST SUNDAY, IN COMMEMORATION OF BEETHOVEN'S BIRTHDAY. IT IS NOTABLE AS AN ATTEMPT TO EXPRESS THE KINDLINESS OF THE MASTER'S NATURE AS WELL AS HIS LOFTY INTELLECTUALITY IN A BOLDLY ORIGINAL MANNER.

BUFFALO TO GIVE FREE SUNDAY CONCERTS

THE CITY ARRANGES FOR POPULAR MUSICAL FUNCTIONS IN VARIOUS CHURCHES.

BUFFALO, Dec. 20.—Col. Ward, Commissioner of the Public Works, has arranged with Henry L. Leech, manager of Convention Hall, and Simon Fleischmann, official organist of the city, to give a series of free concerts on Sunday afternoons.

The first of these was on December 17, with the choir of one hundred voices of the Delaware Avenue Baptist Church, with Harry O. Fellows the tenor as director, and W. J. Gomph at the great Pan-American organ.

The chorus sang Gaul's "The Holy City," and Mr. Gomph played the "Coronation March" of Meyerbeer and other equally fine selections. The whole choir will give two more concerts on December 24 and 31, and the city authorities are arranging other similar concerts.

Music in Toronto.

TORONTO, Dec. 14.—Miss Marie Hall, the young English artiste, achieved a real triumph at the recital in this city last Thursday evening. She was only assisted by her accompanist. The audience was a critical but an appreciative one, and included most of the prominent musicians in Toronto and many from adjoining cities. Miss Hall was recalled no less than fourteen times during the evening, and the consensus of opinion among the musical connoisseurs present was that as a solo violinist her execution was in all respects superb. Miss Hall played some of the most difficult compositions in the range of violin music, and her work was characterized by ease of technique, faultless intonation, and exquisite beauty of tone. The performance was in the Massey Hall, which was fairly well filled.

Jacksonville Enjoys Germania's Concert.

JACKSONVILLE, Fla., Dec. 16.—The Germania Club Concert, given on December 12 at the clubhouse on Riverside avenue, for the benefit of St. Luke's Hospital, was a complete success. The Germania Maennerchor sang a number of choruses, Robert Jack played a clarinet solo; Henry Hasson, barytone, sang, and Mrs. R. E. Wells played the violin.

BOSTON CECILIA CONCERT.

Mr. Lang Leads in Interesting Programme of Choral Music.

SYMPHONY HALL, Boston, Dec. 16.—The first concert in the thirtieth season of The Cecilia Society, B. J. Lang, conductor, was given last Tuesday. The soloists were Mrs. Corinne Rider-Kelsey, Mme. Bertha Cushing Child, Miss Lilla Ormond, Ellison Van Hoose, Stephen Townsend, and Charles Delmont. The society was accompanied by the Symphony Hall organ, B. L. Whelpley, organist, and an orchestra.

The programme consisted of the "Grand Te Deum," by Anton Bruckner (its first performance in Boston); "The Blessed Damozel," lyric poem by Dante Gabriel Rossetti, music by Claude Debussy; tenor aria, "Onaway! Awake, beloved!" from "Hiawatha's Wedding Feast"; "The Departure of Hiawatha," poem by Longfellow, music by S. Coleridge-Taylor.

The hall was comfortably filled with an enthusiastic audience. The concert was one of the most pleasing ever given and reflects credit upon Mr. Lang, the conductor.

The next concert will occur Feb. 6, 1906, and the programme will include "Saint Mary Magdalen," by Vincent d'Indy, for soprano solo, women's voices, pianoforte, and organ, and several other numbers.

Miss Ethel Smith Makes Debut in Home City.

NEWARK, N. J., Dec. 19.—The orchestral concert of the Eintracht Society, of this city, took place last evening at the Krueger Auditorium. The soloists were Miss Ethel Smith, violinist, of this city, and Theodore Van Yox, tenor.

The former is the young daughter of Wenham Smith, a well-known organist of this city. This occasion marked her professional debut in Newark. She is a pupil of Louis Ehrke, of this city, conductor of the orchestra.

The programme included Beethoven's Symphony No. 4, in B flat.

H. G. TUCKER
Concert Pianist and Teacher
6 Newbury Street, Boston

MAX FIEDLER LEADS PHILHARMONIC

HAMBURG CONDUCTOR MAKES FAVORABLE IMPRESSION AT CARNEGIE HALL.

Paintstaking and Careful, Follows Beaten Paths Well—New York Critics Unanimous in Praising His Leadership.

Max Fiedler, of Hamburg, conducted the public rehearsal of the third concert of the Philharmonic Society in Carnegie Hall, New York, on the afternoon of December 15, and the concert on the evening of December 16. Mr. Fiedler made a very good impression, and according to the generally expressed opinion, is a careful and conscientious director, who conducts on well-established lines, and does so most thoroughly and with considerable ability. He made no attempt to stray from beaten paths, but confined himself to getting the best there was in the splendid Philharmonic Orchestra.

The programme consisted of Wagner's prelude to "Die Meistersinger"; Strauss' tone poem, "Don Juan," and Beethoven's Fifth Symphony. Mme. Galski was the soloist and sang an air from Carl Eckert's opera, "William of Orange," and the recitative and air "Abscheulicher," from Beethoven's "Fidelio."

Press comment:

New York *Evening Post*: "Fiedler had a remarkably firm grip on his players, compelling them, though they had never seen him till about a week ago, to do his very bidding, to play with remarkable precision, and follow his nuances with promptness."

New York *Tribune*: "A masterful, a wise, a keenly analytical, a lucid, an inspiring conductor is Mr. Fiedler. His technical methods are admirably intelligible, his devotion to the work in hand complete."

New York *Times*: "He is not a poet, either in appearance or in manner, nor does he see visions of unattainable things. He is not a revolutionary, and is not bent upon finding what none have found before him in the music he plays. Still less is he concerned with the exploitation of himself. Mr. Fiedler's demonstrations are all for the benefit of the orchestra and not at all for the audience."

Price-Cottle Conservatory Recital.

The "Daily Class" of the Price-Cottle Conservatory of Music gave a piano recital at the conservatory, 2105 Seventh Avenue, New York City, on December 15. The concert, which was under the direction of Miss P. Ethelwyne Cottle and Mrs. M. Price, displayed the talent of their pupils to considerable advantage. Among those who played were Grace and Edith Varian, Zelda Schuster, Hattie Jandorf, Frances Smith, Frances Fox, Ernest Carbo, Lizzie Fox, Cornelia Borst, Margaret Davis, Vie Equesta Meakins, Grace Estwick, Verna Kenston, Lizzie Cullen, Bertha Killian, Florence Kapp, Bessie Coogan and Rudolph Taboske.

Teaches Music to Indians.

PHOENIX, ARIZ., Dec. 10.—Miss Lorena B. Adamson, supervisor of music at the Phoenix Indian School, has been transferred and promoted to a similar position in the Indian School at Santa Fé, New Mexico. Miss Adamson taught the Indians here piano, singing and chorus work.

Mme. Johanna Galski will give her only New York recital in Carnegie Hall next Tuesday afternoon.

Thaddeus Rich, the young American violinist, gave a recital in Mendelssohn Hall, New York, Friday evening, December 14, playing the Wieniawski concerto in F, a Faust fantasia, a romanze by Svendsen, and a caprice by Guiraud. He showed the dazzling technique which has before been commented upon.

A recital was given at the Lachmund Conservatory, 132 West 85th street, New York, on Thursday evening the 14th. It was a junior recital of the piano, violin and vocal pupils, and the following young people took part: Miss Grace Nugent, Miss Rachel Salisbury, Arnaud Lachmund, Cyril Wildman, Miss Ilva Lente, Miss Elsa Arndt, Miss Ella Mylius, Mrs. R. P. Wardwell, Miss Marjory Hegeman, Miss Sarah Campbell, Miss Madeleine Wehle, Miss Charlotte Denzi, Miss Blanchette Julien, Mrs. Velma Maloney, Charles N. Drake, Miss Helen Saens, Miss Ida Le Poidevin and Miss Esperanza Barbarossa.

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FIEDLER IS HERBERT'S GUEST.

Hamburg Conductor Takes Luncheon with the American Composer.

Mr. and Mrs. Victor Herbert gave a luncheon party on Dec. 17 to Max Fiedler, the German conductor, who led the last Philharmonic concert. Among those present were Mrs. Fiedler, who is a handsome



Max Fiedler

MAX FIEDLER, THE CONDUCTOR OF THE HAMBURG PHILHARMONIC SOCIETY AND DIRECTOR OF THE HAMBURG CONSERVATORY, MADE A DEEP IMPRESSION LAST WEEK IN NEW YORK.

Englishwoman, Richard Arnold, Henry Schmidt, and August Roebelen.

After the luncheon Victor Herbert, with his cello, Mr. Fiedler at the piano, Maud Powell as first violin, Darol Sanders as second violin, and Henry Burch as viola played a number of classical selections to the delight of all present.

The last selection was heard by Theodore Steinway, Miss Maud Steinway and S. von Bernuth, who dropped in at the opportune moment.

Amherst Hears "The Messiah."

AMHERST, MASS., Dec. 14.—A chorus of one hundred and twenty-five voices and an orchestra of thirty-five pieces, composed of members of the college and residents of Amherst and vicinity, last evening, under the baton of Prof. William P. Bigelow, gave an effective rendering of Handel's oratorio, "The Messiah," in College Hall. It was one of two which will be given this year, "The Creation" following in April. The solo parts were sung by Mme. Corinne Rider-Kelsey, soprano; Miss Margaret Keyes, contralto; Edward Barrow, tenor, and Dr. Carl Duft, bass.

Music in the Greek Theatre.

SAN FRANCISCO, Dec. 11.—A "Half-hour of Music" was given yesterday afternoon in the Greek Theatre of the University of California, by Miss Clara V. Rauhut, pianist. The program consisted of: Fantasie C minor, Bach; Adagio from Sonata Op. 110, Beethoven; Finale from Concertstuck, Weber; Prelude Op. 28, No. 15, Chopin; Rhapsodie Hongroise No. 12, Liszt.

First Detroit Symphony Concert.

DETROIT, Dec. 20.—The first concert of the season of the Detroit Symphony orchestra took place last night in the Light Guard armory. The soloists were Mme. Caroline Cutler, soprano, of Boston, and Miss Mary Josephine Lokie, of Detroit, pianist. This will be the eighteenth season under the management of Fritz Kalsow.

Mrs. Young's Song Recital.

FITCHBURG, Mass., December 16.—Mrs. Frederick A. Young gave a song recital in Wallace Hall on December 13, assisted by the Boston Symphony Orchestra, Heinrich Schuecker, harpist, and Miss Myrtle Moss, pianiste. The concert was a decided success and was highly praised by the local critics.

Played for Y. M. C. A. Benefit.

CINCINNATI, Dec. 20.—The Odeon Stock Company, with Aurelia Weiler, reader; Olive F. Robertson, pianist, and Walter D. Brown, barytone, under the direction of Miss Mannheim, gave a concert last night in Sinton Hall, for the benefit of the Y. M. C. A.

Edwin Grasse will give a violin recital in Mendelssohn Hall, New York, next Thursday afternoon.

KAISER APPLAUDS MISS FARRAR

HE AND THE KAISERIN HEAR HER IN FIRST WAGNER ROLE.

She is Many Times Recalled—The German Emperor Leaves Royal Box to Get Nearer the Stage.

BERLIN, Germany, Dec. 20.—Miss Geraldine Farrar, the young American prima donna, sang her first Wagnerian rôle this evening before the Emperor and Empress of Germany, who occupied their box at the Royal Opera.

Miss Farrar having sung hitherto only in French and Italian operas, the Emperor expressed a desire to hear her in Wagner before the close of her Berlin engagement. She sang Elisabeth, in "Tannhäuser," and received five recalls after the second act and six at the end of the opera.

His Majesty took the liveliest interest in the performance. Leaving the royal box he entered one of the proscenium boxes so as to hear and see better, and took a vigorous part in the applause.

Miss Farrar made her European début in the season of 1900 at the same opera house in this city. After completing five years in Berlin, she goes directly to New York, being under a special engagement to sing for Mr. Conried at the Metropolitan Opera House. Her five years here have been marked by hard work, and also by some unfortunate and undeserved notoriety, her name having been recklessly used in conjunction with that of the Crown Prince. Lately she appeared with Lilli Lehmann. So great has been her success at the Royal Opera that the management has allowed her a three years' pension, which ordinarily only accompanies twenty years' service.

Miss Farrar is a simple, brave, industrious American girl who deserves the success that has come to her. Her home is in Melrose, a suburb of Boston, Mass.

MR. GREDER RECEIVES A PURSE AND SAILS.

Mme. Eames' Forthcoming Appearance in "Faust."

Some of the artists at the Metropolitan have made up a purse to assist Mr. Greder, the barytone of the Metropolitan Opera, who attempted suicide a few weeks ago. After an unhappy attempt to brave it out he sailed for Europe on Wednesday.

"Hänsel und Gretel" is to be given several times during the holidays. It is to have performances Christmas night, then again on Saturday of the same week, at popular prices; then at a special matinee on New Year's Day, and possibly once more during that week. Mr. Franko will conduct the "Hänsel und Gretel" performances in future.

Mme. Eames will make her first appearance at the Metropolitan this season in "Faust" on Wednesday night of New Year's week. Caruso will sing "Faust" for the first time.

DENOUNCE "SOCIETY GRAFT."

Philadelphians Protest against an Established Social Custom.

PHILADELPHIA, December 21.—A mass meeting of musicians was held in the Baker Building this afternoon to protest against "society graft." The meeting was held under the auspices of the Orpheus Club at the home of Mrs. Francis Graff Sime at 10 South Eighteenth Street.

The fight of the musicians is directed against the practice of society women of demanding free musical entertainment at their functions in return for the little advertising the musicians can get out of it. The meeting decided to take a definite stand against this sort of graft.

The Mount Vernon (N. Y.) Musical Society gave "The Light of the World," Sullivan's Christmas oratorio, as its first subscription concert last Tuesday evening. The chorus of one hundred voices, directed by Alfred Hallam, was assisted by Mrs. Alice Merritt Cochran, soprano; Mrs. Harriet Foster, contralto; Reed Miller, tenor, and George H. Downing, bass.

SINGER GETS \$4,034 VERDICT.

Grace Reals Wins Suit Brought against a Theatrical Manager.

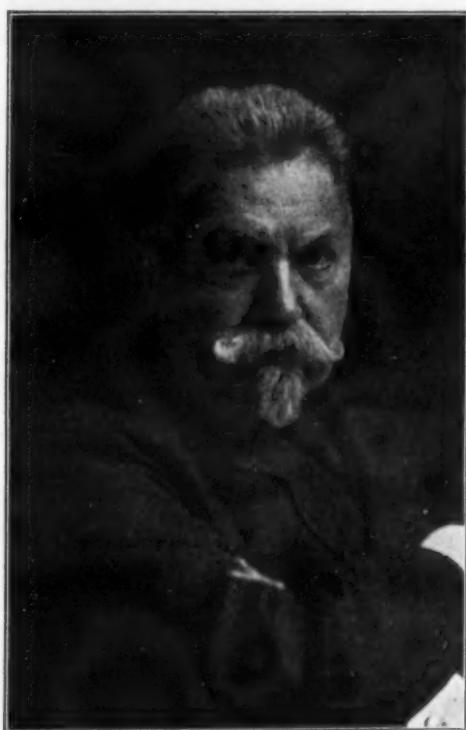
Grace Reals, an opera singer, recovered \$4,034 in an action brought against Fred. C. Whitney, theatrical manager, for alleged breach of contract of employment, last Wednesday in the New York Supreme Court before Justice O'Gorman. The verdict represents the amount sued for, with interest and costs.

Miss Reals asserts that after being engaged in 1894 to play a leading part in the opera "Rob Roy," at \$75 a week, Mr. Whitney failed to assign her to the part agreed upon.

Mr. Whitney contended that Miss Reals failed to report for duty at the proper time. He admitted that Miss Annie O'Keefe put \$4,500 into "Rob Roy," for which she was to have a one-fourth interest, and that she took the part of Capt. Sheridan, which Miss Reals was to have played.

Safonoff Sails for New York.

PARIS, France, Dec. 20.—Wassily Safonoff conducted the Lamoureux Orchestra here on Sunday. To-day he sailed from Liverpool for New York on the *Celtic*, to conduct the concertos of the New York Philharmonic Society.



WASSILY SAFONOFF, THIS EMINENT RUSSIAN CONDUCTOR IS ON HIS WAY TO THIS COUNTRY TO DIRECT CONCERTS OF THE NEW YORK PHILHARMONIC SOCIETY. THOUGH A PUPIL OF LESCHETISZKY, THE PIANIST, IT IS AS A CONDUCTOR THAT HE IS BEST KNOWN.
(Photo. by Gessford.)

M. Safonoff was born in 1852 in Istchory, Caucasus. He studied with Leschetizsky, and taught at the conservatories at St. Petersburg and Moscow, having been director of the latter institution since 1889. He is also conductor of the Imperial Russian Music Society of Moscow. He has made visits to leading European cities as a conductor, and visited New York last year.

Two Americans Make Debuts in Opera in Italy.

MILAN, Italy, Dec. 20.—F. A. Gruber, son of Abraham Gruber, of New York, made a successful début here last night in "La Traviata" at the Vercelli Theatre, Vercelli, Province of Novara. He has been studying music in Europe for four years. Miss A. Dillon, daughter of Judge Dillon of Los Angeles, Cal., also made a successful début in the same opera at the same time and place.

A New Opera Company.

The Lillian Blauvelt Opera Company has just been incorporated in New York with a capital of \$55,000. The directors named are F. C. Whitney and J. J. Keating of New York and W. F. Pendleton of Brooklyn.

Filoteo Greco is a well known teacher of the Italian methods of singing, and many well-known singers are to be met in his studio at 62 East Thirty-fourth Street, New York. Mr. Greco has had forty years' of study and experience, of which twenty have been spent in this country.



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MUSICAL ART SOCIETY BEGINS NEW SEASON

DAMROSCH CONDUCTS CONCERT OF ESSENTIALLY CHRISTMAS MUSIC.

Fine Choral Work in Old-Time Compositions by Palestrina, Nanini, Vittoria, and Others Evokes Praise of Manhattan Critics.

The first concert of the thirteenth season of the Musical Art Society was held at Carnegie Hall, New York City, on December 14, Frank Damrosch conducting. The first part of the programme consisted of Palestrina's "Salve Regina" for three choirs, Nanini's "Hodie Christus natus est," Vittoria's "O magnum Mysterium" and George Schumann's "Herr, wie Lange." Bach's suite in C for strings, two oboes, and bassoon was the instrumental number of the evening.

It was followed by an old German song "Mach mir ein Lustiges Liedlein" from Hans Christoph Haiden's book, published in 1601; four-part songs by Edward Lassen; two-part songs for women's voices by Brahms, Taniew's "Sunrise" and Leopold Damrosch's "Ring Out, Wild Bells."

The work of the society, both choral and instrumental, was exceptionally good and deserving of the highest praise.

Press comments:

New York Sun: "The Musical Art Society continues to deserve well of lovers of the tonal art. It adheres to its admirable purpose of preserving the traditions of the old masters of a cappella church music, whose works bear a relation to contemporaneous composition not dissimilar to that borne by the old masters of painting to the moderns."

New York Tribune: "The concert was in every respect uplifting and peculiarly gratifying, as an evidence that a serious and beautiful spirit still prevails in music in spite of the tendency toward vulgarity, licentiousness and silly slop in other forms of entertainment."

New York Herald: "The choir, under Frank Damrosch's baton, maintained, on the whole, its usual high artistic standard in a programme which, beginning with three representative examples of ancient ecclesiastical music, included also some superb modern part songs."

PITTSBURG ORCHESTRA BUSY.

Has Many Dates in Canada as Well as in Neighboring Cities.

PITTSBURG, Pa., December 19.—The Pittsburgh Orchestra, of which Emil Paur is conductor, has a busy season this year, with many dates outside of Pittsburgh. In November it played at Youngstown, Canton, Akron, and Cleveland, in Ohio, at Ann Arbor, and Detroit, Mich., and at Toledo, Indianapolis and Columbus.

It has also appeared with the Mozart Club in Pittsburgh, aside from its regular concerts. Last week it gave concerts in Geneva, Ithaca, Auburn, and Buffalo in New York State.

The orchestra will appear again with the Mozart Club in this city next Thursday. In January it will give, in addition to its own Friday afternoon and Saturday afternoon concerts, a popular programme on the 11th in this city, and it will also appear at other concerts in Pittsburgh as well as in Buffalo and Cleveland. It has many dates later in the season, including four days in Toronto and two days in Montreal.

Chicago Orchestral Society Election.

CHICAGO, December 20.—At the annual meeting of the Chicago Orchestral Society, held a few days ago, the following officers were elected: President, Bryan Lathrop; vice-president, Daniel H. Bernham; second vice-president, C. Norman Fay; secretary, Philo A. Otis; treasurer, F. J. Wessels; assistant treasurer, Henry E. Voegeli. The treasurer's report for the last year showed a deficit, though not as large as that of the previous twelve months.

Foreign Players Please St. Paul.

ST. PAUL, Minn., Dec. 12.—Skovgaard, the Danish violinist; Eleonora Olson, the Norwegian contralto, and Christine Nilsson, the Swedish pianist, appeared at the Central Presbyterian Church last evening. They were well received and created a favorable impression.

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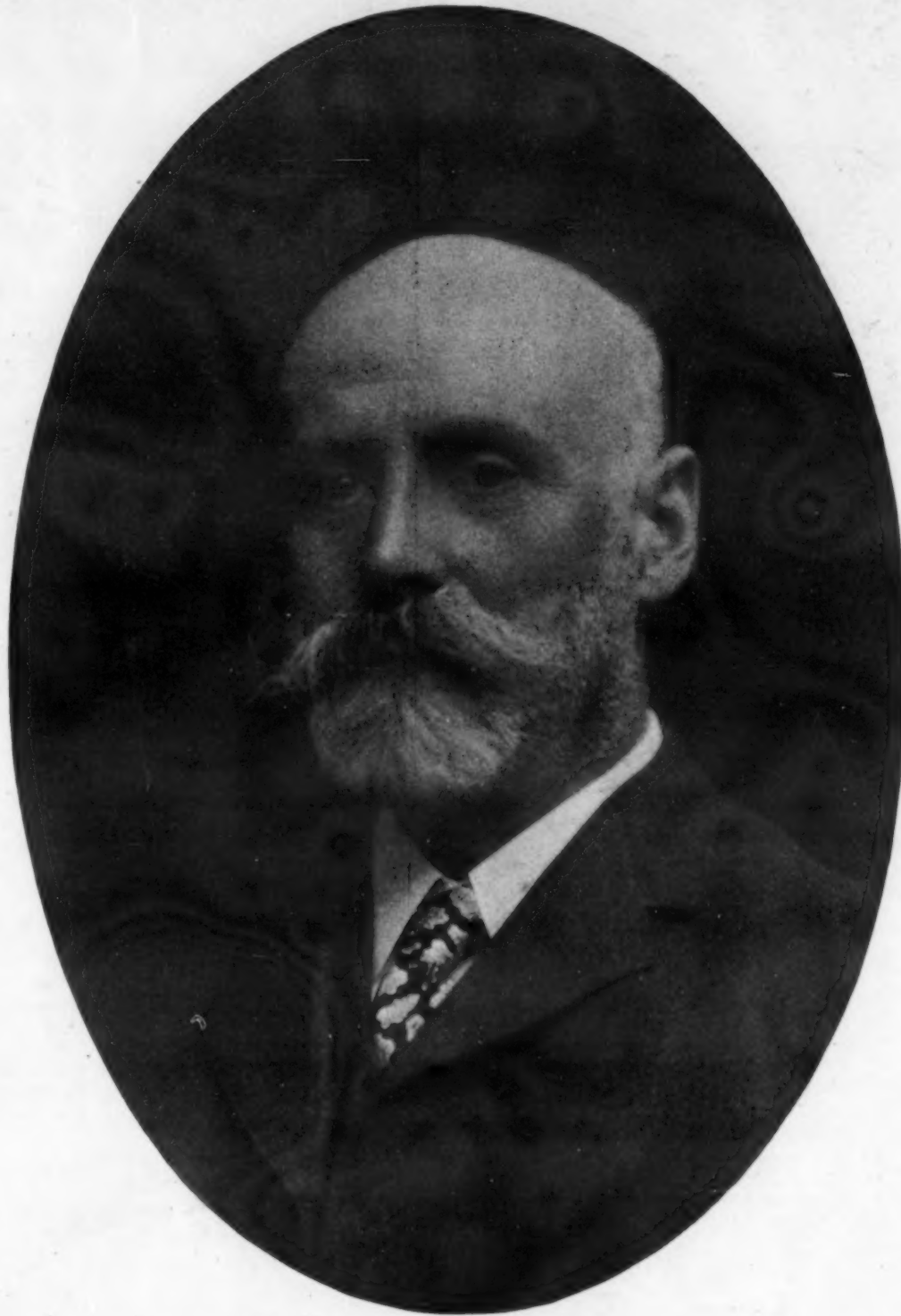
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H. G. TUCKER AND HIS WORK IN BOSTON

A Conductor of High Rank, Who Has Been Successful in Organizing Many Musical Enterprises

BOSTON, Dec. 20.—In directing the Chickering Sunday Chamber Concerts, organized by Chickering & Sons of this city, H. G. Tucker, one of Boston's well-known

pany with his father, an inventor, who had large manufacturing interests in France. Two years later Mr. Tucker made another European trip, being one of a party headed



*With best wishes for
the success of
Musical America
Sincerely yours
H. G. Tucker*

THE CONDUCTOR OF THE CHICKERING SUNDAY CHAMBER CONCERTS IS ONE OF THE MOST INTERESTING FIGURES IN THE MUSICAL LIFE OF BOSTON. HE IS AN ABLE DIRECTOR AS WELL AS A GIFTED PIANIST AND TEACHER.

teachers and pianists, is once more demonstrating his ability in a direction in which few artists are successful. Mr. Tucker possesses both artistic and business endowments.

This is the second season of the Chickering Sunday Chamber Concerts, and they are more successful this year than last year. Last Sunday closed the first series of seven concerts, and the second and third series will complete the musical season. Mr. Tucker has already appeared at one of the concerts as soloist. He is possessed of a pleasing personality, and is a pianist of high rank.

Mr. Tucker was born in Cambridge in 1851, and when eight years of age his people removed to Chestnut Hill, Brookline, one of Boston's most attractive suburbs. Mr. Tucker began the study of the piano at the age of eleven years. For two years he studied with Mrs. Carl Zerrahn, wife of the conductor, and afterward began his study under B. J. Lang. His first public appearance was at one of Mr. Lang's "Concert Lessons," and he was at that time only a youngster.

It was at the age of sixteen that Mr. Tucker made his first trip abroad in com-

pany with his father, an inventor, who had large manufacturing interests in France. Two years later Mr. Tucker made another European trip, being one of a party headed

In 1876 and 1878 Mr. Tucker made his first appearances in Boston with an orchestra at concerts given by the Harvard Musical Association. Since that time he has appeared on three occasions as the soloist with the Boston Symphony Orchestra, the first time being in the second season of the orchestra, when it was under the direction of Mr. Henschel. Mr. Tucker also appeared with the orchestra under the direction of Mr. Nikisch and later under Mr. Gericke.

In 1878 Mr. Tucker was associated with Charles A. Ellis, who is at present manager of the Boston Symphony Orchestra, in the direction of what were known as the Bumstead Hall concerts.

Mr. Tucker has organized many successful musical affairs. In 1899 "The Messiah" was given in People's Temple, and in 1900-1901 he gave five concerts in the same hall. These include "The Beatitudes," by César Franck, and a symphony concert at which Mr. Tucker expected to have members of the Boston Symphony Orchestra. At the last minute it was found that the Symphony Orchestra men could not appear, and Mr. Tucker, rather than disappoint the public, brought over from New York, Emil Paur and an orchestra. Under Mr. Tucker's direction Bach's Passion Music, "St. John," has been performed twice in this city, the chorus being from the Handel and Haydn Society.

Another of Mr. Tucker's achievements was the organization in 1901 of the Boston Singing Society, which continues to be one of the prominent organizations in the city.

For the past ten years Mr. Tucker has been the organist at the Second Unitarian Church, originally the Cotton Mather Church of Boston.

Mr. Tucker's many interests keep him constantly busy. He finds time, however, to do a great deal of teaching, and has a particularly desirable clientele.

OPERA CHORUS IS FORMED INTO UNION.

Will Be Known as the Opera Singers' Union, Local No. 14.

The Central Federated Union announces that the chorus of the Metropolitan Opera House, 182 strong, has formed Opera Singers' Union, Local No. 14 of the Actors' National Protective Union.

William Barry, organizer of the Protective Union, said yesterday that the members had some grievances. Most of them were recruited in and around New York.

"I need not say that we are not aiming at the stars," he said. "They command salaries that chorus girls dream about, but never expect to realize."

Barry added that the new union will have a charter from the American Federation of Labor. Its members include German, French, English, and Italian singers.

The ballet dancers, Barry says, are now jealous of the opera singers (that is, the chorus in the ballet), and want to be formed into a union.

The members of the ballet also have grievances, among them being failure on the part of the management to appreciate their artistic poses and the muscular effort it requires to keep standing for some time in a picturesque position in one of the allegorical ballets. They hold that the ballets could not be performed without the chorus, and that the première danseuse, no matter how great an artist she is, cannot be a ballet all by herself. For these and other reasons there is likely to be a ballet dancers' union.

Hamlin to Sing "Messiah" with New York Oratorio Society.

George Hamlin, who has not appeared in New York since returning from his most successful year abroad, where he sang with such marked success, will appear with the New York Oratorio Society in the performances of the "Messiah" on December 27 and 28. Considerable interest is manifested over his reappearance in the East. Mr. Hamlin while in Germany received the emphatic endorsement of all the principal critics of Berlin, Leipzig, Dresden, etc., for his singing and interpretation of German songs. It is probable that he will appear in a recital in New York later in the season.

Charles J. Kresser Celebrates Silver Anniversary as Organist.

SYRACUSE, December 20.—Charles J. Kresser, organist of St. Vincent de Paul Church, celebrated the twenty-fifth anniversary of his first public appearance as organist on December 17. Mr. Kresser made his debut in St. Ann's Church, Albany, at the age of seventeen, and shortly after came to this city and has made it his home ever since.

He is the teacher and discover of Miss Martha Wittkowski, the contralto, who is considered one of the finest singers, if not the very best, in this part of New York State.

New Musical Union Officers.

NORWALK, CONN., Dec. 20.—The Norwalk-Stamford Musical Union yesterday elected the following officers for the ensuing year: President, John Cliff, Stamford; vice-president, William Low, Norwalk; secretary, L. G. Wood, Stamford; and treasurer, John W. Heegmuller, South Norwalk.

MME. CARLOTTA REYNAL

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THE WONDERS ACCOMPLISHED BY MR. WRIGHTSON IN ONE YEAR.

Rapid Growth of the College, and the Well-Selected Faculty—Dr. Cornelius Ruebner is the New Dean, Succeeding Reginald De Koven.

WASHINGTON, D. C., Dec. 18.—The Washington College of Music has accomplished wonders in the short space of a twelvemonth.

Sydney Lloyd Wrightson, its founder and director, resigned the deanship of the school of music in the University of West Virginia about a year ago to carry out his cherished project.

At the close of the first ten weeks the new college had fifty-two students. Encouraged by his success last season, Mr. Wrightson was able this year to begin with three times the original number. The school is the only one of the kind in Washington. Its founder is now planning to erect a \$75,000 building which is to be designed by one of the best architects in the country.

Dr. Cornelius Ruebner, who, a year or more ago, was appointed professor at Columbia University, succeeding Edward A. MacDowell, was this year chosen dean of the college in place of Reginald De Koven, its dean last year. Dr. Ruebner is a man of unusual attainments, who was a personal friend of Rubinstein, Von Bülow, Brahms and Liszt. The piano department of the college is strengthened by having a number of other good teachers in addition to Dr. Ruebner, including S. M. Fabian, John Porter Lawrence, Mrs. Lotta Mills Hough, George Paul McCoy, S. Frederick Smith, and Mrs. Hope Hopkins Boroughs.

In the vocal department there are several good teachers, Mr. Wrightson, Mme. Geneva Johnstone-Bishop, Miss Clara Drew and Mrs. Henry Hunt-McKee.

With scarcely an exception, the members of Mr. Wrightson's faculty are all people well known for their excellent work in concerts or in important church positions. Mr. Wrightson appreciates the skill of his associates and has recently organized a concert company to consist of several of the faculty. These artists will be available for engagements throughout the South.

One of the most valuable members of the institution is Hermann Rakemann, a leading violinist of the capital. He was a pupil of Joachim and Ysaye. During the whole life of the Washington Symphony Orchestra he was its concert-master, and has filled important positions as a conductor and soloist.

Other members of the faculty are Wilberfoss G. Owst, teacher of history and theory; Charlemagne Koehler, teacher of elocution; Richard Franz Schubert, 'cellist; Walter Holt, teacher of mandolin; Alys Bentley, teacher of public school music; Henry Jaeger, flutist, and Arthur Schoenfeld, Eugenie Liebschutz and Signora R. S. Chiantoni, instructors in modern languages.

The college is situated on the fourth floor of the Knabe Building, and when the projected structure is completed the present quarters will be used for practice rooms.

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A YOUNG AMERICAN SINGER WHO WON TWO SCHOLARSHIPS.

Miss Evelyn Hazel Parnelle of Boston Accepted as a Pupil in Mr. Conried's Opera School.

Two scholarships within two weeks of each other is more than most young singers can show to their credit. Miss Evelyn Hazel Parnelle of Boston, however, not only secured a vocal scholarship at the New England Conservatory, but less than two weeks later was admitted to Mr. Conried's Grand Opera School in New York.

Miss Parnelle intended to study voice in Boston with Franklyn White this winter and to go abroad in May to continue her studies. She did not expect the honors she has received, and the second scholarship came as a total surprise after she had been given a private audience with Mr. Conried. His sudden decision to include her among the fifty odd pupils in his Opera School, which is not open to all who come but only to those whom he personally selects, necessitated a change in her plans. She has now begun her studies in New York.



MISS EVELYN HAZEL PARNELLE, OF BOSTON. SHE IS ONE OF MR. CONRIED'S MOST PROMISING OPERA PUPILS, HAVING WON SCHOLARSHIPS IN HIS SCHOOL AND THE NEW ENGLAND CONSERVATORY WITHIN TWO WEEKS OF EACH OTHER.

Miss Parnelle was born in Boston, and is the daughter of Mr. and Mrs. G. A. Parnelle of Boston. She is a member of the Cecilia and Handel and Haydn societies, and is also an accomplished pianist. She began the study of music at an early age, and while a student in the Girls' English High School in Boston had a number of music pupils herself. They multiplied so fast that she left school and gave her whole attention to music, studying under Mme. Etta Edwards, Mrs. F. P. Whitney, and Franklyn White.

INEZ DE WOLFF'S MUSICALS.

San Francisco Artist Gives Delightful Function Before a Fashionable Audience.

SAN FRANCISCO, Dec. 16.—Mrs. Frederick J. Wolff, professionally known as Inez de Wolff, gave a delightful musicale Thursday afternoon assisted by Arthur Delroy, Anna Lichter, Herbert Wallace, Katherine Madden, Lionel Wolff, and Mr. and Mrs. E. L. Tarbox.

Among the guests were: Mr. and Mrs. Boxton, Mr. and Mrs. C. E. Culberson, Mrs. Harry Frazer, Mr. and Mrs. Flexner, Captain and Mrs. Gleeson, Miss Gleeson and Mr. Gleeson, Jr., Mr. and Mrs. Wilson Hoag, Mr. Stuart Gayness, Mr. and Mrs. Frederick Linz, Dr. and Mrs. George McDaniels, Miss Freeborn, Mr. and Mrs. Pomeroy, Oswald Knoblauch, Mr. and Mrs. Morniment and Miss Cotton.

BOY PIANIST IN BRILLIANT PROGRAMME

HANS BARTH EXHIBITS WONDERFUL TECHNIQUE IN NEW YORK RECITAL.

Plays Two of His Own Compositions—Deserves to be Called a Wonderful Player in View of His Youth and the Difficulties Under Which His Education Has Been Secured.

CHAMBER MUSIC SALON, CARNEGIE HALL, New York, Dec. 18.—Recital by Hans Barth, pianist. The programme:

Sonata, Op. 27, No. 2 (Moonlight) Beethoven
Impromptu, Op. 142, No. 3.....Schubert
Valse, Op. 70, No. 1, Op. 64, No. 2; Mazurka, Op. 7, I, Two Etudes, Op. 10, No. 5, Op. 25, No. 12.....Chopin
Rondo Capriccioso, Op. 14.....Mendelssohn
Melodie in F.....Rubinstein
Spinning Song.....Wagner-Liszt
Träumerei.....Schumann
Menuet, Op. 14, No. 1.....Paderewski
Nocturne in B Major, Op. 4.....Hans Barth
(Dedicated to Mrs. Ferdinand Wesel, Brooklyn.)

Airs of Gipsies, Op. 3.....Hans Barth
Rhapsodie Hongroise, No. 12.....Liszt

This young artist, who is fourteen years of age and really deserves to be called a wonderful pianist considering his years and the disadvantages he has overcome, is entitled to consideration in connection with men of mature years. Amazing velocity he has, and power, but he has not permitted his devotion to velocity or dynamics obscure his vision of what is true and beautiful, in the programme he played.

He gave a real Schubert color to the "Impromptu," and the Chopin numbers, particularly the two valse, were quite satisfactory.

Another side of the boy's exceeding talent was shown in two compositions of his own which he put on the programme, one a Nocturne in B major, and the other "Gypsy Airs." Young Barth uses the Knabe piano.

HANS BARTH, PIANIST.

A Remarkable Boy of Fourteen, Partly Self-Taught, Who Plays a Big Classical Repertory.

America possesses a boy of talent in Hans Barth, who made his appearance in concert in New York last Monday evening. The boy is not an infant prodigy, though he is only fourteen; he is a musical genius, in whom music is the natural result of in-born talent. There is nothing prodigious about him—he is just a boy endowed with extraordinary ability to play the piano.

This manifested itself when he was five years old, for at that early date he began to study at the musical school of Paul Plaschke in Halle, Germany. Within six months after he had begun to study music he was able to tell any note or chord struck on the piano, with his back turned to the instrument, and after nine months of study he appeared in public in a concert, playing an excerpt from a Beethoven sonata.

At the age of six and a half years, his mother brought him to New York, where he became a pupil of the Virgil Piano School for a year. In 1902-3 Mrs. A. M. Virgil, head of the school, took him on a concert tour through Pottstown, Wheeling, Pittsburgh, Philadelphia and Washington, and he was received with acclaim wherever heard.

During all of this time he was studying alone, to the best of his ability, and making considerable progress. From April, 1904, to 1905 he learned and memorized twenty-five compositions, including four sonatas by Beethoven and Mozart, Liszt's second

and twelfth Hungarian rhapsodies, études, scherzos, and waltzes of Chopin, Schubert's impromptu, opus 143, etc., making his total repertoire eighty classical compositions.

It is the intention of the boy to continue his studies while appearing in concerts, as he is depending upon his own efforts entirely.

Hans Barth has also written some compositions of his own, the first of them dating from his eighth year. Last August at Elka Park in the Catskills he played an original nocturne which made a hit.



HANS BARTH, THE BOY PIANIST. HE GAVE A RECITAL LAST MONDAY EVENING IN WHICH HE SHOWED ASTONISHING POWER, PLAYING TWO COMPOSITIONS OF HIS OWN.

MME. EAMES DID NOT HOLD RECEPTION

BROOKLYN WOMEN ANGRY BECAUSE MISLED BY PRINTED ANNOUNCEMENT.

Made Rush for Singer, who was Rescued by Male Members of Her Company—President Potter of Brooklyn Institute Blamed.

Mme. Emma Eames gave a concert in the Baptist Temple, Brooklyn, under the auspices of the Brooklyn Institute of Arts and Sciences on December 14, and unintentionally stirred up a hornet's nest by not shaking hands with several hundred enthusiastic women who sought her presence after the concert.

The concert itself was a big affair, and Brooklyn's society people attended in force, attracted not only by the name of Mme. Eames, but by a circular scattered broadcast which said that the singer and assisting artists would give a reception after the concert.

When the music was done, the women in the audience made a rush to Mme. Eames and a dozen or so managed to grasp her by the hands and maul her generally, when some of the male members of her company rescued her and managed to get her into her carriage intact.

Mr. Bagby's Third Concert.

Mme. Lillian Nordica was soloist at Mr. Bagby's third musical morning at the Waldorf-Astoria, New York, on December 18. She sang songs by Roger Quilter, Sidney Homer, Rubinstein, Schubert, and Joseph Hollman. Mr. Hollman was also a soloist, playing several cello selections.

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SUNDAY CONCERTS AGITATE PASADENA

THE CALIFORNIA CITY EXCITED OVER
A DISCUSSION ABOUT THEIR
MORALITY.

Burdette, Former Humorist, Now Preacher,
Changes Attitude in Response to Popular De-
mand—Ministers Fight on.

PASADENA, Cal., Dec. 12.—This city has been in the throes of an agitation for and against Sunday concerts in the city parks. The city commissioners had been in a deadlock until yesterday, when Rev. Robert J. Burdette, the one-time famous humorist, who is a member of the council, announced that he would favor the Sunday concerts for the reason that the people own the parks, and that if the people demand Sunday concerts, commissioners had no right to refuse such a request, even though they were opposed to it.

Musical Director Shelton promised that rag-time would be barred from the concerts, and that only high-class music would be played.

The matter is not yet settled, however, for the Ministerial Union met to-day at the Y. M. C. A. and arranged for a house-to-house canvass to obtain signatures against what it terms a desecration of the Sabbath, and also for a monster mass meeting to protest along similar lines.

OPENING OF A NEW VIOLIN SCHOOL.

ernard Sinsheimer Has Secured Good
Teachers for His Enterprise.

Raoul Pugno was the guest of honor at the Bernard Sinsheimer Violin School, 805 Carnegie Hall, last Saturday afternoon, and expressed himself as much pleased with the playing of one of Mr. Sinsheimer's little pupils.



BERNARD SINSHEIMER. HE WAS A PUPIL OF LÉONARD IN PARIS, AND HAS OPENED A VIOLIN SCHOOL IN NEW YORK CITY. HE HAS A REPUTATION AS A TEACHER OF HIGH STANDARDS, DESERVING OF SUCCESS.

This school was opened Dec. 1, its purpose being to offer violin instruction and orchestral practice exclusively. The faculty consists of Michel Bernstein and Julius G. Haas, in addition to Mr. Sinsheimer, and at a recital given early in the month in Carnegie Lyceum the pupils of the school made their first appearance.

Mr. Sinsheimer is a native of New York City, but had much experience in concert work abroad before beginning his work as a teacher here twelve years ago. He studied the violin with Léonard in Paris. He is about thirty-five years of age.

Of his associates, Mr. Bernstein, for many years a pupil of Mr. Sinsheimer, continued his studies under César Thomson in Brussels, where he won the first prize and gold medal, while Mr. Haas, an old pupil of Mr. Lichtenberg at the National Conservatory in New York, has devoted the past few years to study with Mr. Sinsheimer.

A feature of the school is the orchestra class, which is one of the few organizations of the kind in which all the pupils take part when they become sufficiently advanced. This class will play in all the recitals of the school, giving novelties a place in its programmes whenever they are obtainable.

THE WINNER OF PADEREWSKI'S PRIZE

ARTHUR SHEPHERD OF SALT LAKE CITY AND HIS
WORK AS A COMPOSER

Arthur Shepherd, the winner of the Paderewski prize recently awarded for the best orchestral composition by an American, is a native of Salt Lake City, where he was born about twenty-six years ago, and where he was educated. At the age of about thirteen, however, he went to Boston to study in the New England Conservatory of Music. He entered the class of Dr. Percy Goetschius in 1893, and was his pupil until Dr. Goetschius left the institution in 1896. He remained a year longer with Mr. Chadwick, graduating in 1897. He then returned to Salt Lake City to continue his studies with Dr. Goetschius, sending his compositions to him for advice, and from that time to this he has been a personal pupil of his former teacher.

Dr. Goetschius regards him as a genuine exponent of his methods and is an admirer not only of his talent but of his personal character. Mr. Shepherd is an exceptionally well-balanced man, and not at all one-sided, as geniuses are apt to be.

In Salt Lake City Mr. Shepherd is active in musical circles, conducting an orchestra of his own, and occasionally appearing in public as a pianist. He has written a few cantatas, and some of his works have been performed in his own city, but have not been brought out elsewhere. Recently he completed his opus 1 and 2, variations and a mazurka for piano, published by Arthur Farwell of Newton Centre, Mass., well known for his interest in American composers.

The overture which won the prize was written some time ago, and a portion of it was submitted to Dr. Goetschius last April. Mr. Shepherd comes east every spring to



ARTHUR SHEPHERD. THIS MUSICIAN OF SALT LAKE CITY IS ONE OF THE MOST PROMISING OF AMERICA'S YOUNGER COMPOSERS. TWO OF HIS WORKS JUST PUBLISHED SHOW GREAT TALENT.

consult his teacher, and he brought this on his last visit. Mr. Shepherd is a man of noble character, a thorough gentleman, and his recent work in composition shows him to be a most promising individuality. He is married and has one child.

WILLIAM H. SHERWOOD, LEADER IN MUSICAL PROGRESS

HIS LIFE WORK HAS BEEN FOR THE RECOGNITION
OF NATIVE MUSICAL TALENT—HIS
WONDERFUL ACTIVITY

William H. Sherwood, whose picture we are happy to present on our first page, is intensely patriotic, and his life-struggle, aside from his own arduous duties, has been for the recognition and betterment of America's development in musical art. Close study, scientific knowledge, and the scholarly analysis of musical study and interpretation, as it applies to technique, touch and artistic preparation, have kept him well to the fore as a propagandist of new ideas, favoring, in all things artistic, America for Americans.

"One of the most significant signs of the times," said Mr. Sherwood to a representative of *MUSICAL AMERICA*, recently, "is the selection and support of Frederick A. Stock as director of the Chicago Orchestra. For ten years he had been trained for this position by the late Theodore Thomas; his personal and professional fitness for the position was unquestioned, and yet when the momentous time arrived for the appointment of the great dead director's successor, urgent suggestions poured in from all quarters asking for the appointment of famous foreigners to the post of honor. It is cheerful to know that the directors and supporters of this splendid organization did not yield to the fallacious voice of fashion in this artistic instance.

"Another harbinger of hope for the advance of our musical art along national lines is the affiliation of the New England Conservatory of Music with Harvard College. How far-reaching this precedent will be, is impossible to determine at this time; yet to my mind the move is most potential.

"There is a new awakening in favor of the native composer; I do not mean by this the formation of a distinctive school; but a respectful recognition and appreciation of American composition in its meritorious contributions to musical literature. I have learned over half a hundred works by Americans that are, in my estimation, worthy of exploitation before the most critical and conservative audiences. Such men as Foote, MacDowell and Parker

have earned the right to rank high among the geniuses of the age in music. Many of our important orchestras are giving more attention to the works of Americans, not merely noting them as 'novelties', but entitled to a place on the programme by reason of the intrinsic merit of their compositions.

"Many of our singers have gained fame abroad and returned home to reap the reward that all foreign artists get in this country; but it seems to me the stream of students going abroad is diminishing in volume; and numbers are returning to resume their musical studies at home, more than ever satisfied with local conditions. Now, as for methods of study, I can only speak authoritatively of my own, so the personal note may be pardoned. I subject each work studied to an examination of structure from standpoints of melody, harmony and rhythm. This is followed by a study of combination or the blending of all the features in music. Of course, technique, touch, artistic delivery, ear-training, dynamics, damper-pedal phrasing, theory, etc., are not for discussion outside the classroom; although I have found considerable interest in these topics in lecture form during my twenty years' service at Chautauqua."

How William H. Sherwood accomplishes so much is the wonder of individuals less gifted and energetic. While for several years past he has successfully conducted a school of his own in Chicago, with large classes; he has almost continually given concerts, and kept a fresh repertory of absorbing interest. He played at the Singakademie in Berlin when he was eighteen years old, when his playing of Chopin's F minor Fantasia, according to the *Spener's Zeitung*, "Had such fine feeling, both in touch and conception, that even in one satiated with music, as ourselves, it produced the deepest emotions." He received an ovation with the Philharmonic Orchestra in Hamburg; was the first soloist with the Boston Symphony Orchestra, and was the first pianist in America in Grieg's concerto with the Theodore Thomas Orchestra in New York.

MISTOOK TUNING-UP FOR TSCHAIKOWSKY

DOORKEEPERS AT LOS ANGELES
CONCERT COVER THEMSELVES
WITH UNENVIABLE GLORY.

Befuddled Youths Keep Half of Symphony Audience Outside the Doors, Imagining that the Concert Itself Had Begun.

LOS ANGELES, Dec. 9.—Three brilliant young men of this city, clothed with "a little brief authority" as doorkeepers at the Symphony concert at the Mason yesterday, caused endless trouble because they did not know the difference between a tuning-up process and a Tschaiowsky symphony. It all happened because an order had been issued, and properly too, that during the playing of any one number of the programme, the doors were to be closed and not opened until the final measures had been played.

The young men obeyed these orders so literally, that fifteen minutes before the leader of the orchestra, Harley Hamilton, took up his baton, the doors were tightly closed and an exasperated mass of human beings stood in the lobby watching a gradually assembling orchestra through the glass in the doors. Angry would-be auditors stormed and asked for explanations. "Them's the orders!" said the youths.

"But the concert hasn't begun."

"There's the fiddlers; them's orders."

Los Angeles society raved. Women scowled and men cursed. The women were ready to cry. Some did. Others hunted up directors of the association, likewise among the un-elected, and the directors went at the door tenders. The latter preserved their stolidity and immobility. The doorkeeper was appealed to, but he was busy taking pasteboards. And the boys held the fort.

"This is the end for me," said one director. "I put up \$200 for this society and now where am I? I stay out here after."

"Me too!" said another. "I'll bet we never come here again."

Of course the doors were opened after the Tschaiowsky number. But a Tschaiowsky number usually lasts twenty minutes.

Music in Toronto.

TORONTO, Dec. 19.—The coming weeks hold many interesting events in store for the people of this city. On the 28th inst. the Toronto Festival Chorus will produce Handel's "Messiah." In January we shall have the National Chorus, the New York Symphony Orchestra, and the production of the Sherlock Society—all in January next. In February there will be a cycle of concerts by the Mendelssohn Choir and the Pittsburgh Orchestra; a series of concerts by the People's Choral Union and the Toronto Choral Union, the latter on the 1st of March, on which occasion Schubert's "Omniptence" and Mendelssohn's "Loreley" will be given.

Time. Kirkby-Lunn Arrives.

Mme. Kirkby-Lunn, the English contralto, arrived in New York on December 17 on the *Etruria*. She went to Chicago to sing in "The Messiah."

"Perhaps the most interesting thing I have on hand after my American tour," she said, "will be a series of special engagements in opera at Budapest. There I am to sing Carmen in French for the first time. I shall also sing in 'Samson and Delilah' there in the rôle of Delilah."

A Musical Treat for Manila.

MANILA, P. I., Oct. 29.—Musical circles in this city—where really good music is very rare—are anticipating an artistic treat next month, when Mlle. Kroostehoff, a Russian pianiste, who is making a tour of the world, will make her appearance here. Advices received from Chefu, China, state that foreign residents there were enchanted by her playing and that they insisted upon her giving a second concert.

Paul Dufault, tenor, was the soloist at a special service at the Knox Memorial Church, New York City, this week on Tuesday afternoon, and on Tuesday evening he sang in a concert in St. John's Hall, White Plains. He is winning great success.

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ALTSCHULER, MAN AND MUSICIAN

LEADER OF THE RUSSIAN SYMPHONY ORCHESTRA SAYS THAT AMERICAN MUSIC IS APPROACHING THE EUROPEAN STANDARD

Russian Revolution Likely to Bring Forth a New School of Composers — Critics Should Familiarize Themselves with the Music which They Criticize.

A young man, stockily built, entered the room. He looked like a prosperous business man, save that he had a wonderful head, tremendous in scope from the ears up, with not too much hair. There was no trace of the traditional musician about him, yet it was Modest Altschuler, conductor of the Russian Symphony Society, of New York, conceded to be one of the most brilliant exponents of the Slav school of music. At first glance, Altschuler has none of the earmarks of the temperament necessary for the great musician. Superficially he is too cheerful. Real great musicians are supposed, like poets, to be the prey of great sorrows, but Altschuler seems so



*To Musical America
With Compliments of
Modest Altschuler*

THE CONDUCTOR OF THE RUSSIAN SYMPHONY SOCIETY HAS UNBOUNDED FAITH IN THE FUTURE OF AMERICAN MUSIC, AND SAYS THAT IT WILL NOT BE LONG BEFORE WE SHALL BE AHEAD OF EUROPE.

happy, so contented with life, that the inspiration which he himself says is necessary to the musician seems lacking.

"I am glad that MUSICAL AMERICA has arrived, for music needs a fearless, kindly, and above all an honest friend," said Mr. Altschuler, when the novelty of introduction had worn away. "It is dangerous for a musician to criticize critics, but I am not afraid to say that if American critics would realize the difficulties under which musicians labor—musical and financial—if they were to come into closer contact with us musicians, to learn our hopes and fears, our ambitions and, most important of all, if they were to familiarize themselves with compositions before we play them, their final judgment would be just as fair and perhaps much more lenient. Not that the American critic has not done good work in forcing the American conductor to a higher plane, but now that American music has arrived at a standard, very little, if any, below that of Europe, our critics might encourage us a little by praise."

"Has American music really got to that point, as you seem to think?" I asked.

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"American music to-day is rapidly approaching the level of European music. We have such a cosmopolitan population here that as a matter of course we have been forced to a higher level, for our auditors demanded it, aside from our own ambitions. It will not be long before we shall be ahead of Europe, for America is rich, liberal and anxious to learn. This applies not only to New York, but to the entire country, and, to be honest, I believe the great field for music in this country is outside of New York, where the real America lies."

"How do the American musicians, I mean the instrumentalists, compare with those of Europe?"

"There are many first-rate musicians in this country, though if there were more than three first-class orchestras in New York City playing simultaneously, the supply would run very short. The great trouble with orchestra leaders is that they cannot have permanent organizations. The Russian Symphony Orchestra plays nine times this season, but we cannot afford to keep them exclusively for this work, so we have not a chance to rehearse as we should."

"The Philadelphia Orchestra, as an instance, plays probably a dozen times in various cities before it reaches New York, so that it is as perfect as its conductor can make it. If we had the same opportunity we would probably do as well, if not better, and I trust that some day some of the rich men and women of this city will make it possible for us to perfect ourselves to the utmost degree."

"The revolution in Russia—what effect will that have upon Russian music?"

"It will have the effect that all great upheavals have—when human nature is tremendously moved, when human minds are awakened, when the heart strings are rent, and sorrow strikes deep, then great musicians are born and give birth to the unspeakable emotions within them. It will be some years before the result of the revolution in Russia will show itself musically, but I believe that an entirely new school will develop, one not so sad, one reflecting the attainment of a free Russia, of a happy land. America has no music idiomatic of its greatness, for America is happy—it has no national sorrows to tincture its music and to reflect itself in it, but some day America will have music as Russia has it, but it will be in a lighter vein, bright, and perhaps just as wonderful."

Seating himself at his piano, Altschuler played a few excerpts from the "Rhapsodie Hebraïque" which the Russian Symphony Orchestra will play at its concert on December 30. The rhapsodie consists of four themes woven from Ghetto melodies of the present day, and is essentially oriental in its coloring. The first theme is based upon the melody sung at weddings and is highly Semitic in its quaint phrasings and peculiar melodic coloring. The second is built upon a wailing chant sung by the Russian Jews at sunset Friday evenings; and the third, an exquisitely sad movement, the basis of which was some hymn sung in the Temple. The rhapsodie ends with a tarantella movement. As Altschuler explained, the whole composition consists of melodic fragments, interwoven into a symphonic whole, and while it is exceedingly simple in construction it is surprisingly rich in oriental tone coloring.

"I am playing this rhapsodie because it is so symbolic of the life of the Russian Jew, based upon his sufferings, and built upon his hopes and fears. But, aside from this, it is a masterly composition and New York should hear it."

Such is Altschuler—a simple man, modest as becomes his name—with high ideals and unbounded faith in the future of musical America. E. M.

Treble Clef's Club Concert in Philadelphia.

PHILADELPHIA, Dec. 19.—The Treble Clef Club is making preparations for the first concert of its twenty-first season, which is to be given January 31, under the leadership of its well-known director, S. L. Herrmann. Ellis Clark Hamman, pianist, and Miss Corinne Welsh, contralto, will be the soloists. At the second concert, April 25, the celebrated barytone, Emilio de Gogorza, will be heard. The associate members of the club are looking forward with much pleasure to both concerts, as the excellent work of the chorus has won them many friends in the musical world.

THE RUBINSTEIN CLUB CONCERT

OTIE CHEW PLAYS WITH MUCH CHARM AND INTELLIGENCE.

W. R. Chapman Shows the Good Points in His Well-Trained Chorus—Soloists Are Cordially Received.

WALDORF-ASTORIA, New York, Dec. 14.—First private concert of the nineteenth season of the Rubinstein Club. The programme:

"Carmena" H. Lane Wilson
Aria, "Vision Fugitive" Massenet
Clifford Wiley.

"Found" G. L. Osgood
Concerto, opus 64 Mendelssohn
"The Erl King" Schumann
Aria, "La Favorita" Donizetti
Mrs. Olive Moore White.

"Wynken, Blynken and Nod" Nevin
"The Water Nymph" Rubinstein
Incidental Solo by Miss Lurch.

Morning Hymn Henschel
Serenato J. Lewis Browne
Clifford Wiley.

Cradle Song Raff
Andante Religioso F. Thomé
Menuett Mozart
Hungarian Dance Brahms-Joachim
Otie Chew.

Spring Song—Song Without Words, Mendelssohn

The chorus of about seventy women's voices which W. R. Chapman has so well trained sang last week at the first concert of the season given by that organization of New York society women, the Rubinstein Club. The performance, by the evenness of the singing and the vigor of attack of the chorus, showed the results of Mr. Chapman's earnest work, and was thoroughly enjoyed by the large audience, which gave both conductor and singers a most cordial reception.



W. R. CHAPMAN, THE ABLE CONDUCTOR. HE MADE A GREAT SUCCESS OF THE RUBINSTEIN CLUB'S CONCERT LAST WEEK IN SPITE OF THE SERIOUS ILLNESS WHICH HAD INTERFERED WITH HIS REGULAR WORK OF REHEARSING.

Clifford Wiley sang several barytone selections which met with so much favor that he had to supply one or two additional numbers. His renderings were spirited and likable. The aria sung by Mrs. White was received with marked pleasure, owing to the agreeable quality of her voice and her finished style.

Miss Otie Chew, the English violinist, made a most pleasing impression, not only by her graceful and unaffected personality but by her intelligent phrasing, the ease and finish of her bowing, and her freedom from the common faults of those just entering upon a virtuosic career. Her playing of the Brahms-Joachim Hungarian dance was full of life and was most delightful.

Mr. Chapman deserves praise for the vigor which he has infused into the work of the chorus. In the beautiful setting of Eugene Field's poem, "Wynken, Blynken and Nod," the good ensemble effect and the responsiveness of the whole body to

the conductor's baton were noticeable, and other numbers, such as the "Erl King" and the Rubinstein number, exhibited the same careful discipline.

The officers of the club are as follows: President, Mrs. Harry Wallerstein; first vice-president, Mrs. Eugene Hoffman Porter; second vice-president, Mrs. Doré Lyon; third vice-president, Madame Marie Cross-Newhaus; fourth vice-president, Mrs. Charlotte B. Wilbour; recording secretary, Mrs. Joseph A. Physioc; chairman of program, Madame Marie Cross-Newhaus; corresponding secretary and treasurer, Mrs. William R. Chapman; members of governing board—Mrs. Clarence Burns, Mrs. Sarah Dickinson Lewis, Mrs. Alfred W. Cochran; honorary members—Mrs. Donald McLean, Mrs. James H. Parker, Mrs. Charles M. Dow, Mrs. Charles M. Raymond.

The club's remaining concerts this season will be given February 15th and April 19th.

ANOTHER D'INDY SYMPHONY PLAYED

NEW YORK SYMPHONY ORCHESTRA PLAYS COMPOSER'S "SONG OF A FRENCH MOUNTAINEER."

Raoul Pugno Plays Piano Part—Bessie Abott Pleases Audience with Her Singing—Critics Conservative in Their Praise.

The fourth afternoon concert of the New York Symphony Society at Carnegie Hall, New York, on December 17, was a most interesting musical function, for Walter Damrosch brought forth another composition of Vincent d'Indy, "The Song of a French Mountaineer." The piano part, which is not to be considered in the light of a solo, but as an integral portion of the orchestral work, was splendidly played by Raoul Pugno.

The other attraction was the first public appearance of Miss Bessie Abott, a pupil of Jean de Reszke. She is a light soprano, well trained, and created a good impression.

Press comments: New York Sun: "Miss Abott has a light soprano voice of pure and agreeable quality in the middle and lower register. The upper tones are a trifle thin, but as a whole it is a pleasing organ. Her staccati were facile, though superficial in tone, and her general execution was smooth and accurate in intonation."

New York Tribune: "What M. d'Indy calls a symphony is nothing more or less than a set of variations, needlessly separated into three movements, on a theme which, though described as a French mountaineer's melody, sounds much more like a tune from the Highlands of Scotland."

New York Evening Post: "Miss Abott bids fair, with proper care and observance of the maxim *festina lente*, to become a second Sembrich."

The "New" Rubinstein's Concerts.

Arthur Rubinstein, the Polish pianist, will appear for the first time in this country at Carnegie Hall, New York, January 8. He will be assisted by the Philadelphia Orchestra, Fritz Scheel, conductor. On the following night he will appear at the Baptist Temple in Brooklyn, and will then be heard with the leading symphony orchestras of the country in various cities. He will use the Knabe piano in his American tour.

Mr. Rubinstein, though only eighteen years of age, has an extensive repertory, and will appear in no less than six different concerts. He studied with Eugen d'Albert and Leschetizky, and is a protégé of Joachim and Paderewski.

Rosenthal Coming Here in 1906.

VIENNA, Austria, Dec. 18.—It has just developed here that Moritz Rosenthal, the great German pianist, is preparing to make an extended tour of the United States and Canada, commencing in October, 1906. He has signed a contract with the Weber Piano Co. of New York, to use the Weber piano exclusively during this tour, which will include at least one hundred appearances in the United States.

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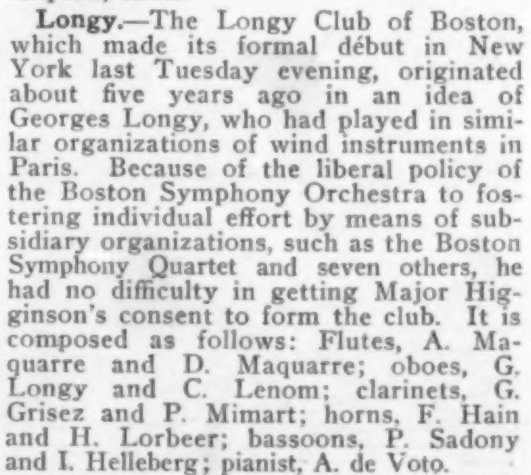
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THE WAY THE WIND BLOWS

POPULAR INTEREST IN THE NEW PAPER GROWING RAPIDLY

With the publication of each issue of MUSICAL AMERICA, interest in the paper seems to grow, judging from the kindly letters of commendation and promises of support received from all parts of the United States and Canada. Below are a few more expressions of favorable comment on the paper, taken from many hundreds which limitation of space prevents us from publishing.

MUSICAL AMERICA is a credit to its publishers, and to the American musical community. ALFRED L. M. BULLOWA, N. Y.

Enclosed a subscription. Wish to congratulate you on its filling a long-felt want. We can satisfy our desire for news of the commercial world, sensational, dramatic, etc., but MUSICAL AMERICA gives the musician, hungry for information, a glimpse of the artistic musical world that is very satisfying. Wish you unbounded success. GEO. W. RUTLEDGE, Keokuk, Ia.

Enclosed a subscription for your paper from Mme. Eugénie Pappenheim. She instructs me to convey her kindest regards to Mr. John C. Freund, and best wishes for the success of his paper. RUDOLF BALLIN, N. Y.

Enclosed \$1.00 for a year's subscription to help the cause. JAROSLAW DE ZIELINSKI, Buffalo.

Enclosed a subscription for one year to your MUSICAL AMERICA. EMILIO AGRAMONTE, N. Y.

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I enclose \$1.00 for a year's subscription. Wish you and it every success, with the Season's Greetings. DAVID S. BISPHAM, N. Y.

Enclose a year's subscription. I like the paper very much. It is fine. SUSAN BALDWIN WALKER, Memphis, Tenn.

Great pleasure in sending you a subscription. Congratulate you on the musical paper you are producing. It is full of genuine information on subjects of interest to everyone interested in music. STUART HOUSTON, Toronto.

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Enclosed a subscription. The paper is attractive and well written. Wish you success. H. BROOKS DAY, Brooklyn.

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Please send MUSICAL AMERICA for one year. MISS AUS DER OHE, N. Y.

I enclose subscription for a year. Delighted with the paper. It is strong and will meet with hearty approval. WM. C. CARL, N. Y.

Delighted with the success of the paper and wish it long life. I enclose a subscription with much pleasure. EMMA YUCH WELLMAN, N. Y.

I enclose subscription from Victor Herbert for a year. WM. B. CLAYTON, Mgr.

I enclose subscription. Your paper is indeed a welcome guest in my studio. Long life and prosperity to it is the wish of LUELLA PHILLIPS, N. Y.

\$1.00 for a subscription to your sprightly, clever and brilliant MUSICAL AMERICA. Hoorah! Success! PAOLO LA VILLA, San Francisco.

I like your paper very much. It is sensible and concise. I wish you the best of success. CARL FIQUÉ, Brooklyn.

A journal projected on the lines you lay down deserves the support of all music lovers. Enclosed find my subscription. C. H. KNIGHT, N. Y.

Enroll me on your list for the current and coming year. Your admirable paper is an inestimable boon to us fellows of the Middle West who are unable to drop in at the Metropolitan every time we would like to. Accept congratulations and best wishes. JOHN ARCHER,

Organist Westminster Church, Detroit.

Enclosed subscription for one year to MUSICAL AMERICA. Rev. F. J. TOOLAN, Newport, N. Y.

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Delighted with your paper. It is clean and clear of prejudice, and bright with musical news and instructive editorials. I enclose subscription. FREDERICK H. PEASE, Ypsilanti, Mich.

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Take pleasure in enclosing subscription to MUSICAL AMERICA. It is a dollar well spent. With best wishes, FRANZ LISTEMANN, N. Y.

Pleased beyond measure with your new paper. Herewith enclose my subscription for a year. H. R. HUMPHRIES, N. Y.

Best wishes, success to MUSICAL AMERICA! Enclose subscription from The Cable Co. W. H. MURPHY, New Orleans, La.

Alfred Lewis Dennis presented Mme. Anita Rio, soprano, and Miss Ruth Lynda Deyo in Wallace Hall, Newark, N. J., Thursday the 14th. Franklin Morris Class played accompaniments to several of his own new songs, Karl Gralow assisting at the piano in Mme. Rio's other selections.



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(TRANSLATION)

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"IT IS TO LAUGH"



"Have you ever had your family line traced, Mrs. Newriche?" "Yes, indeed. The washerwoman's boy stole it out of the backyard."—Baltimore American.

The Sunday-school teacher asked the class, "What kind of boys go to heaven?" And one little urchin yelled out, "Dead boys!"—Lippincott's Magazine.

Teacher—"What is meant by 'three days of grace,' Tommy Newton?" Tommy Newton—"Why, that's when yer family is feedin' a minister durin' conference."—Puck.

"Pa," said little Willie Underthumb, "what does a man's 'better half' mean?" Usually, my son," replied Mr. Underthumb, "she means just what she says."—Philadelphia Press.

"When ze word to fire was given, ze gr-r-reat duelist fired in ze air." "Ah! Magnanimous man?" "Mais non. Hees opponent had climbed a tree."—Cleveland Leader.

Hamfatt—"Did you have a good part in 'Blot on the Scutcheon'?" Junius—"Yes, indeed. I played the title rôle." Hamfatt—"The —?" Junius—"Yes, I was the blot."—Cleveland Plain Dealer.

General X—"Do you see that man? I remember once when he charged our batteries." Major Y—"Why he doesn't look military." General X—"He isn't. He runs an automobile station."—Princeton Tiger.

Lawyer—"You say you left home on the 10th?"

Witness—"Yes, sir."

Lawyer—"And came back on the 25th?"

Witness—"Yes, sir."

Lawyer (severely)—"What were you doing in the interim?"

Witness—"Never was in such a place."—Baltimore American.

Wigwag—"Hello! Scribbler. Writing any poetry these days?" Scribbler—"Only enough to keep the wolf from the door." Wigwag—"Great Scott! The wolf can't read poetry, can he?"—Philadelphia Record.

"What will you say when your constituents ask you for an explanation?" "I don't know," answered Senator Sorghum. "There's no use of worrying about what I am going to say. They won't believe it, anyhow."—Washington Star.

"Yes, kind lady, my four years' term expires in two weeks; then when I get out of the pen I am going to reform and start a little cigar store. I kin buy one for six hundred dollars. Have I friends what'll advance the money? Naw, I don't need them fer that little sum; I kin steal that much in two nights."—Lippincott's Magazine.

Revised Football.

"I humbly beg your pardon, sir; I fear that I have mashed your toe. Such accidents will oft occur in gatherings like this, you know."

"And I have been," was the reply, "More hasty than was rightly due, I fear I have contused your eye—And does this ear belong to you?"

"Believe me, sir, I meant no harm, It happened by the merest chance. I trust that you will take my arm In getting to the ambulance."

'Tis now fulfilled, our fondest dream, These college rudenesses are past. Kind courtesy doth reign supreme And football is reformed at last.

—Washington Star.

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PIANOFORTE: Harold Bauer B. L. Whetley

ALFRED GIRAUDET HERE TO TEACH SINGING

EUROPE'S GREAT OPERA SINGER OPENS STUDIO IN NEW YORK CITY

Finest of Mephistos Declares that the Stage Devil Has Deteriorated Materially in the Last Thirty Years or so.

Alfred Giraudet, probably the most celebrated foreign teacher of singing and lyric expression now living in this country, has a studio at 238 Fifth avenue, New York city, where he will be for two days a week to give lessons.



ALFRED GIRAUDET, THE CELEBRATED VOCAL TEACHER NOW IN NEW YORK. HE HAS HAD EXTENSIVE EXPERIENCE IN GRAND OPERA IN PARIS, AND IS AN ACCOMPLISHED ACTOR AS WELL AS A GREAT SINGER.

M. Giraudet has been one of the most famous basses at the Paris Grand Opéra, where he has sung with Sybil Sanderson, Nilsson, Krauss, Clementine de Vere, de Reszke, Capoul, Maurel, La Salle, Van Dyke, and others. His rôles covered a variety from "Aïda" to "The Magic Flute,"

his Mephisto in Gounod's "Faust" being an exceptionally noteworthy creation.

He is not only a singer and actor, however, but a teacher of widest European fame, whose pupils are at present occupying honorable positions in leading opera houses on the Continent. In Paris alone, twenty-eight of the leading opera singers call him master.

M. Giraudet has reduced his ideas on dramatic art to a perfectly finished system of technique, not one detail of expression being left to chance, but all governed by a definite and conscious muscular control. Giraudet tells an incident in his relation with Mounet-Sully. They disagreed as to the bodily poise which should express a certain feeling, and the discussion waxed quite warm. When next M. Giraudet saw M. Sully on the stage, however, he found the noted actor had altered his action in the point under discussion.

It was with Mme. Carvalho as Marguerite that M. Giraudet made his début in "Faust," and he sang constantly under the baton of Gounod, getting the benefit of his criticisms. That his Mephisto was after the composer's own heart is testified to by Gounod's letters to the singer.

M. Giraudet first played Mephisto at the age of twenty-one, when "Faust" was only five years old, that is, the opera, not the famous doctor of the Middle Ages. According to M. Giraudet, the devil has changed very materially in the last thirty years. He is a less insinuating devil, with a less keenly pointed wit. He has become a more materialistic devil, with a blunter intellect, who eschews smoothing the descent to the warmer place with delicate cynicisms. He bullies you into sin, and, having caused you to fall, adds insult to injury by preaching to you on your wickedness.

According to M. Giraudet, Mephisto is no longer the dominating character of the opera, having been supplanted in public affection by Faust and Marguerite.

M. Giraudet has had many pupils in singing and lyric declamation who have since become famous, among them Mlle. Lucienne Bréval, Mme. Aino Ackté, Mlle. Grandjean,



M. GIRAUDET IN THE RÔLE OF "MEPHISTO." HE WAS ONE OF THE FIRST TO UNDERTAKE THAT PART IN GOUNOD'S OPERA. HE SAYS THE DEVIL IS LESS SLY AND INSINUATING THAN FORMERLY.

Messrs. Saléza, Salignac, and many others of the Grand Opéra and Opéra-Comique of Paris; also Charles Giliert, the well-known singer. M. Giraudet is a member of the staff of the new Institute of Musical Art of which Frank Damrosch is the director.

Chickering Sunday Concert in Boston.

CHICKERING HALL, Boston, Dec. 17.—The seventh and final concert in the first series of the Chickering Sunday Chamber Concerts was given this afternoon before a crowded house. The Longy Club, assisted by Alfred De Voto, pianist, gave the programme.

The advance sale of seats for the second series of concerts has been very large.

The programme was as follows: Quintet in E flat major. Op. 16. Beethoven Duet, Fantaisie Pastorale Hongroise.

For Flute and Pianoforte.....Doppler Petite Symphonie in B flat major. For Flute, two Oboes, two Clarinets, two Horns, and two Bassoons.

Ch. Gounod Duet for Oboe and Pianoforte. G. Guilhaud Octet for two Oboes, two Clarinets, two Horns and two Bassoons.....Haydn



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INTERNATIONAL FREE SCHOLARSHIP ASSOCIATION OFFERS THEM TWO SCHOLARSHIPS.

Bright Youngsters Can Learn Singing and Violin Playing at the Morningside Conservatory of New York City.

The International Free Scholarship Association, of which Mrs. Harriett Macdonald is president, offers two scholarships in Morningside Conservatory, New York city, for two newsboys, one for a vocal course and one a violin course. In explaining the offer, Mrs. Macdonald said: "There are a host of philanthropic people who are only too glad to help develop the talent that is latent in hundreds of boys, girls, young men and young women who are financially unable to help themselves along this line. A vocal course for a newsboy fifteen or sixteen years of age has been offered to us by Mme. E. Kingsbury-Baldanza, who was an operatic singer for a number of years. We have not yet discovered a 'newsie' to whom we can award this scholarship.

"Mrs. A. M. Virgil, who is the president of our musical department, conducts a piano school. She has given us twelve scholarships in her school. Miss Grace M. Gregory, a teacher in the Morningside Conservatory, has given a scholarship in that institution. It is a course of teaching of the violin, and I am endeavoring to find a newsboy to whom it can be given.

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"I am greatly interested in the newsboys, and have been for a number of years. As a rule, I believe they develop into fine men. I have in mind one instance. Several years ago the father of a newsboy murdered his wife, and at the time of his execution his son, the 'newsie,' called out: 'Yere's yer extry; all about 'xecution of my dad!' I got hold of that youngster. To-day he would be a credit to almost any home."

"Das Hexenlied."

THE ROYALTON,
44 West Forty-fourth St.,
December 16, 1905.

DEAR MR. FREUND:

Perhaps it is just as well to call your attention to what is undoubtedly a slip of the pen in a notice of my third appearance, in a week, with the Chicago (Thomas) Orchestra, contained in the issue of MUSICAL AMERICA of Nov. 25th, of which I enclose a copy.

Far from being "the least interesting" number of the programme, as your correspondent stated, the work I recited—not sang—took the town by storm at the two regular concerts of the Orchestra, when hundreds were turned away. The interest in "Das Hexenlied" was so great to players, conductor, directors and public alike, that I was engaged for the extra performance—that you mention—when my house was—as I am informed by the management—larger than those drawn by either D'Albert or Ysaye upon recent similar occasions.

The interest in "Das Hexenlied" is so great in musical circles that Damrosch is including it in his programmes of Jan. 7 and 9, and the Boston Symphony Orchestra would have it when I appear with them but for certain other previously arranged reasons.

Please don't think I am complaining, but having been misinterpreted of late to my great disadvantage elsewhere, I beg you to set this little matter straight, and oblige
Yours very truly,
DAVID BISPHAM.

At his recital in Carnegie Hall, New York, to-morrow (Sunday) afternoon, Kubelik will play Bruch's concerto in G minor and Paganini's concerto in D major, together with numbers by Dvorak, Hubey, and Wieniawski.

PRIVATE MUSICALE PLEASES NEWARK

**ALFRED LEWIS DENNIS INTRODUCES
MISS DEYO AND MME. RIO TO
FASHIONABLE FOLK.**

NEWARK, N. J., Dec. 15.—Alfred Lewis Dennis gave a private musicale at Wallace Hall yesterday afternoon, the soloists being Miss Ruth Lynda Deyo, pianiste, who made her first appearance here, and Mme. Anita Rio, soprano. The special feature of the afternoon's entertainment was a number of new songs of Franklin Morris Class, of this city, who played the accompaniments to his own compositions.

Mme. Rio sang an aria from "Figaro," "The Lass with the Delicate Air," Mr. Class' four songs—"The Applebough," "A Nocturne," "Old Roses" and "High up on Yonder Hillside." Her last numbers were a song by Strauss and one by Dvorak.

Miss Deyo played Chopin's Fantasia in F minor, opus 49, and her own composition, a prelude in B minor, and a concert etude by MacDowell.

The concert was a most enjoyable one and both Mme. Rio and Miss Deyo aroused the utmost enthusiasm by their work. The audience, which included the most fashionable folk of this city, was most enthusiastic.

THE WEEK OF GRAND OPERA AT THE METROPOLITAN.

**"La Sonnambula" and "La Bohème"
Sung for the First Time.**

"Die Götterdämmerung," with Alfred Hertz conducting, and Mmes. Nordica, Homer, Weed, Alten and MM. Knote, Blass and Mühlmann in the principal rôles, was sung on December 22.

"Rigoletto" in Italian, with an incidental dance by the corps de ballet, was the attraction on December 20. The artists participating were Mmes. Sembrich, Jacobi, Bauermeister, Lawrence and Vail, together with Caruso, Scotti, Journet, Mühlmann, Bégué, Greder, Paroli and Foglia. Vigna conducted.

Puccini's pretty opera "La Bohème" was sung for the first time this season on December 18 with Mme. Sembrich as Mime, Caruso as Rodolph, Scotti as Marcello and Miss Alten as Musetta. Signor Vigna conducted. The artists were enthusiastically received, for their singing and acting were exceptionally fine.

The fourth Sunday concert at the Metropolitan Opera House on December 17 attracted a large audience because of the reappearance of Marie Hall, the young English violinist. She made a most favorable impression, playing Mendelssohn's E minor concerto, and a selection from "Faust." The other soloists were Olive Fremstad and Mme. Jomelli. Heinrich Zoelner led the orchestra.

After an absence of fourteen years from the stage of the Metropolitan Opera House, Bellini's "La Sonnambula" was revived at that house on December 15. Caruso sang Elvino, Mme. Sembrich was the Amina, Plançon the Rodolfo, Mme. Jomelli "Lisa," Miss Bauermeister "Teresa," Signor Vigna conductor. Caruso and Mme. Sembrich, who were in fine voice, carried the house by storm, and revived the old but tuneful opera.

CHICAGO STILL ANGRY AT EMMA CALVÉ.

**Disappointed Concert-goers Indignant at
Singer's Unexplained Illness.**

CHICAGO, Dec. 20.—Chicago is still talking about Mme. Emma Calvé and the illness which caused her to disappoint a large audience at the very last moment.

S. Kronberg, her manager, did his best to explain things and even invited the reporters to her rooms in the Auditorium Hotel to see Madame for themselves. It is true that she was not a bit hoarse, and that she herself made good use of her voice in declaiming upon the ingratitude of the public in not believing her, explaining at the same time that she had rheumatism in her back. Kronberg did not take matters so philosophically, for he is out \$600 for advance rent of the Auditorium and \$2,000 he had to pay to Mme. Calvé whether she sang or not.

An even greater sensation was caused the day Mme. Calvé left the Auditorium Hotel. She sent a \$1,000 bill to the clerk to pay for her hotel expenses of \$135, of which \$14 was for medicine, and as the hotel clerk could not change the bill, Daniel Wever, Calvé's personal representative, paid the bill out of his own pocket and so relieved the financial situation.

**Richard Platt Delights Musical People
of Lowell, Mass.**

LOWELL, Mass., December 14.—A brilliant recital was given here by Richard Platt, pianist, last evening. He played a programme of compositions by Weber, Brahms, Schumann, Grieg, Mendelssohn, Schütt, Rachmaninoff, Chopin and Liszt, and a vast impromptu of his own.

Mr. Platt has received flattering notice wherever he has appeared, from Atlantic to Pacific, and his concert was a rare treat for the musicians and music lovers who attended. It was through Louis Grünwald, Jr., that Mr. Platt was brought to Lowell. Mr. Grünwald has confidence in the artistic future of Lowell, and has induced many artists of world-wide fame to come here.

Miss Roosevelt's Flancé a Musician.

WASHINGTON, Dec. 20.—Washington has just discovered that Nicholas Longworth, who is to be the President's son-in-law next Spring, is a talented musician, both vocally and instrumentally. It is said that his best songs, those which have most delighted his friends, are those of his own composition, and that if he were not a millionaire and perhaps not a Congressman he might have made a big name for himself as a composer.

Muriel Foster to Visit America Again.

Muriel Foster, the English contralto, it is announced, will return to America in February for a third consecutive season, to sing a number of concerts, oratorio performances and song recitals under the management of Henry Wolfsohn, remaining in this country until after the Cincinnati Festival in May. Miss Foster is at present singing in the important fall festivals of England.

Marteau will give twenty-five concerts out of the twenty-eight days in February.

The Normal Choral Club of Potsdam, New York, gave its second annual presentation of "The Messiah" on Thursday evening of this week.

Louis Norman Cullis, of the Venth College of Music, Brooklyn, is a vocal teacher who studied with Bouhy in Paris and with distinguished London teachers. He has a studio at 32 E. 23d street, New York city.

WHAT THE GOSSIPS SAY

The New York *Evening Sun* calls him "Yankee Doodle D'Indy!"

Max Reger, who was once on the point of rewriting Bach's organ works, and who was only dissuaded from this because kind friends took him to one side and labored with him earnestly and at length, has been attacked savagely by the German critics, among whom he has few friends. One of them described the work as "a carnival of hitherto unimagined harmonies, and a grotesque collection of unusual effects."

In the family of Thomas Maury of Albemarle County, Va., is a violin which is thought to be the oldest instrument of its kind in this country. It was presented to Mr. Maury while he was a student at William and Mary College, Virginia, in 1743. At the time it was given him, it was said that it was a very old instrument, so that it was probably made some time early in the eighteenth century. It is now in the possession of Norval Welsh of San Antonio, Texas, who would be pleased to learn something more definite about the history of the instrument.

A wave of temperance has swept over the Metropolitan Opera House and there is no telling where it will end. Just what started it, no man knoweth, unless it be the good example of Heinrich Knote, who has been a teetotaler since so many years that he can no longer remember his last drink. Conried is another abstainer and it is a well-known fact that Maurice Grau rarely drank, save when the occasion required it. The latest addition to this notable cargo, now travelling on the "water wagon," is Mme. Sembrich, who has vowed that never again will she look upon the wine that is red, white or any other color.

There has been a storm in the teacup at the Paris Conservatoire. Mr. Dujardin-Beaumez is an under-secretary of state for fine arts, who is fired with the

ambition to reform the century-old institution. One of his reforms has been to appoint on the directing council a musical critic. From this horrid innovation came all the ire. The unkindest cut was that the critic chosen was Mr. Pierre Lalo, son of the late composer Edouard Lalo, who writes once a week in the Temps, usually with acumen, but often with acerbity. He has frequently had a gibe at Mr. Theodore Dubois, a meritorious but scarcely brilliant composer. The nomination of so outspoken a musical critic as Mr. Lalo goaded him to desperation. After announcing in public that he looked upon Mr. Lalo's appointment as a direct insult to himself, he resigned. Dr. Camille Saint-Saëns has followed suit, and Mr. Massenet's resignation is impending.

Mr. Krehbiel and Mr. Henderson, the erudite Manhattan critics, had better look to their laurels, for in Paw Paw, Kansas, has arisen a real critic. Listen to his masterful dissertation in the last issue of the weekly "Bazoo," just to hand:

"We went over to hear the band boys practice at close range last night, and we think that some day they will be expert tootists. But a musical critic would probably find flaws in their playing, it being only their third rehearsal. In the first place he would likely call for a lesser grunt from Bilge Pitkin on the big horn, who certainly blows like Sam Hill so far as noise is concerned. Then Phil Hendershot ought to back pedal on that trombone, the critic would no doubt say. The bass drum is fine, and Slim Hart sure does thump it with braggadocio. A kind word would be said, too, for Fred Bailey, who tweedles the fife in great shape most of the time. The cornets take the cake. There being four of them, at least two get their Ely on the right key in every place. At present the bunch is what the critics call an 'umpah pah' band, because waltz time alone is being exploited. All hail the band—may it some day equal Sousa's Royal Italian Red Band."

TUFTS COLLEGE MUSICAL CLUBS.

**Executive Committee Announces Mem-
bers for Concert Season.**

MEDFORD, Mass., Dec. 20.—At a meeting of the executive committee of the Tufts College musical clubs, the following were chosen for the concert season: First tenors, H. P. Bailey, C. A. Hayes, Jr., H. N. Lendall, C. A. Shaw, J. R. Wyckoff, L. E. Thomson; second tenors, H. B. Hanscom, R. B. Jeffers, W. Q. Alpaugh, L. R. Brooks, H. E. Hamilton; first bass, J. P. Starrett, A. B. Newhall, R. D. Farnsworth, F. V. Gordon, E. L. R. Hall; second bass, O. M. Graves, H. J. Savage, H. B. Inglis, E. A. Knowlton, W. B. Herbert, J. A. Dewey.

Maud Powell the Soloist.

Maud Powell, the violinist, has been engaged as soloist for the "Watch-night" concert to be given by Victor Herbert at Carnegie Hall, New York, on December 31.

Negotiations are now pending with Hugo Görlitz for the management of Mme. Rio's European tour, commencing next June.

Frank Christianer, the manager of Sousa's Band, is confined to his home with a serious illness.

FIRST AMERICAN TOUR, 1905-1906

OTIE CHEW

Violinist

Pianist and Accompanist, Georges Lauweryns

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MUSICAL REVIVAL IS RAPIDLY TAKING SHAPE

MINNEAPOLIS MUSICIANS COMPLETE PLANS TO RAISE PLANE OF PROFESSION.

Lessons at Ten Cents Each to be Given in Various Churches—William Patten Deplores Downward Trend of Composition.

MINNEAPOLIS, Dec. 20.—Plans for the musical revival in this city, an outline of which was published in MUSICAL AMERICA last week, have been fully matured. William Patten, who originated the idea of the revival, presided at a meeting in the City Arcade, at which some of the best known musicians and music teachers in this city were present. He stated that it was planned to divide Minneapolis into districts with a central meeting place in each district.

Classes will be held regularly under a competent teacher at a nominal charge of ten cents a lesson, so that all those who are interested may be able to receive instruction. Among those who have signified their intention to teach are Clarence Marshall, Gustavus Johnson, Robert Gale, Mrs. R. E. Park and Mrs. Harry Jones. They will use the instruction manual prepared and used by Frank Damrosch. The movement has the support of most of the churches of this city, who have offered the free use of their buildings.

In his address, Mr. Patten deplored the downward tendency in musical education of to-day, saying:

"The modern light opera, with its frivolous and jingly music; the graphophone, which in many homes is taking the place of good musical instruments, and of good music, and which on a summer night may be heard braying from every other open window; and the schools, which either teach inadequately or not at all, are all factors in the downward trend of musical composition of to-day. As a result, we have popular music, all of which is frivolous and much of which is vicious."

EMILE SAURET PLAYS IN SAN FRANCISCO.

Violinist and Arthur Speed Score an Emphatic Success.

SAN FRANCISCO, Dec. 13.—After an absence from this city of twenty-five years, Emile Sauret made his appearance here last night, in company with Arthur Speed, the English pianist. The two artists played the Schumann D minor sonata. Mr. Sauret's solo numbers were the concerto in F sharp minor by Ernst, Max Bruch's Romanze, the Saint-Saëns Introduction and Rondo Capriccioso and a Scherzino of his own composition.

Mr. Speed's numbers were Mendelssohn's Variations Serieuses, Liszt's Feux follets and the Chopin ballade, op. 57.

The local press is unanimous in its unstinted praise of the two artists.

Newton Center, Mass., Women's Club Gives Concert.

BOSTON, Dec. 14.—An attractive concert was given this morning at the house of the Newton Center Woman's Club, a musical organization in Newton Center, at which the Peirce-Van Vliet-Fairbanks Trio was assisted by George Deane, tenor. The trio is composed of Carl Peirce, violin; Leon Van Vliet, cello; Almon J. Fairbanks, piano.

An excellent programme was given, consisting of song selections by Junker, Young, MacDowell, and Godard, violin and cello numbers by Bohm, Wieniawski, Goltermann, Gillet, and Tellam, and trios by Gade, Widor, and Marschner.

Signor D'Alessio's Recital.

MONTREAL, Dec. 14.—At the Art Gallery on December 12, Signor Camillo d'Alessio, of London, Eng., gave a violin and mandolin recital under patronage of Sir George and Lady Drummond, Miss Clara Lichenstein, Dr. W. and Mrs. Peterson, Mr. and Mrs. James Ross, Mrs. Sheldon Stephens, Mr. and Mrs. R. James Wilson, and several others, and with the assistance of Miss M. D. Rothschild, Signor Lucio Mazza, Signor Giuseppe Cassio, the "Estudiantina" mandolin orchestra, Miss Lillie Schultz, and Mrs. Charlotte Light.



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TALI ESEN MORGAN AND HIS BIG ORATORIO CONCERTS

His Extraordinary Success—Four Thousand People Turned Away from Carnegie Hall



With kindest regards
to "Musical America"
Tali Esen Morgan

HE HAS HAD AN EXTRAORDINARY SUCCESS AS A CONDUCTOR OF ORATORIO, AND HAS ORGANIZED A LARGE PERMANENT CHORUS AND ORCHESTRA WHOSE PERFORMANCES OF STANDARD WORKS ATTRACT THOUSANDS OF PEOPLE.

Tali Esen Morgan enjoys the distinction of being one of the most successful conductors of oratorio in the United States. In New York he has a chorus of 150, in Philadelphia one of 300, in Pittsburg one of 100, in Cumberland, Md., one of 250, at Ocean Grove one of 400. These are all separate bodies, wholly under Mr. Morgan's training and control.

It is an uncommon sight in New York to see hundreds of people in evening dress waiting on the steps in front of the doors of a concert hall, unable to obtain entrance. Yet this was the scene which would have confronted anyone passing Carnegie Hall one Friday night recently after the opening of the performance of "Elijah." Four thousand people, it is said, had to be turned away.

Mr. Morgan came to New York from Scranton, Pa., about twelve years ago to take charge of the music of the Washington Square M. E. Church. That same year he was engaged by Walter Damrosch to train for him the Ocean Grove Festival Chorus for the production of the "Messiah" and the "Creation." Commenting on this Mr. Damrosch said that Mr. Morgan's work was "only a little short of the marvellous."

Two years later Mr. Morgan was engaged to take entire charge of the music at Ocean Grove, and during the past seven years he has made that resort the great summer musical center in the world. Here oratorio is heard two or three times a week by audiences numbering from eight to ten thousand people in an auditorium pronounced by the leading artists to be the finest in the world. At these performances Mr. Morgan's choruses number seven or eight hundred voices and he has a permanent orchestra of sixty-five artists, many of whom are ladies.

In New York Mr. Morgan has his great

Festival Chorus which successfully sang "Elijah" at Carnegie Hall last week to an audience that packed the place. This chorus was formed about five years ago. Every voice is tested, and none is admitted unless fully qualified to sing the best music. Auxiliary to this organization he has a number of other choruses in neighboring cities, and he can at any time draw upon fully twelve hundred voices. In connection with all this he has his New York Festival orchestra, which is made up mainly from those who play at Ocean Grove during the summer months.

Every Saturday evening Mr. Morgan goes to Pittsburg, where he has charge of the music for Dr. S. Edward Young's celebrated church. He also directs the music at the great mass meetings held in the Alvin Theatre every Sunday afternoon. Here also he has a large chorus and orchestra.

Aside from all these musical enterprises Mr. Morgan is president and manager of the International Correspondence School of Music, which teaches sight singing and musical theory by mail. He has students in all parts of the world, many of whom are successful music teachers, and a host of public school teachers. Letters from hundreds of delighted students are evidence of his success in this work.

Mr. Morgan has what no other conductor can boast of—both a chorus and an orchestra of his own. With such an organization as this he declares that he could go to-morrow into any city in the country, secure a large hall, and give a financially successful concert. This is no idle boast. The extraordinary success that he has had at his concerts before audiences

of ten thousand people at Ocean Grove, N. J., in the summer proves that he knows what he is talking about.

KUBELIK ENTERTAINS ARCH-BISHOP FARLEY.

Violinist Plays Four Hours, and is Made Happy by Toasts for His Children.

Jan Kubelik, the violinist, was a special guest on December 12 of Archbishop Farley at the archbishop's palace in Madison Avenue, New York city. He attended dinner with the archbishop and twenty prelates, and, after the meal had been served, played steadily for four hours to the intense delight of his hearers.

Kubelik got a warm welcome as he entered. Dinner was waiting, after which the violinist entered into his work with a true relish. Archbishop Farley had secured a new piano for the occasion, and as the accompanist and the violinist entered upon their programme the priestly audience settled down to an evening of absolute enjoyment.

Kubelik first played his favorite "Carnival Russe," by Wieniawski. When he had concluded, the assembly arose as one man and applauded him. Then the priests crowded about him with a thousand questions. They asked him about his trip to America, they wanted to know all about his twins, and all about his musical tastes.

Then Kubelik played again, this time Sonata IV., in E major, by Handel, and then a concerto pathétique in F sharp minor by Ernst. This he followed by one of Chopin's nocturnes and then by Beethoven's romance in G major. Kubelik seemed to enjoy it all, and when the party went in to supper at midnight he was toasted several times. Here is one of the sentiments proposed:

"May those that follow be as brilliant as the two preceding." The violinist responded with enthusiasm at the mention of his children.

He arrived at his hotel after midnight, tired but happy.

Madame Johanna Gadske in Toronto.

TORONTO, Dec. 16.—Mme. Gadske appeared for the first time in Toronto on Saturday evening last at Massey Hall, and surprise was generally expressed that an interpreter and singer so marvellously gifted had never publicly appeared in Toronto before. Each number was a distinct and successive triumph, rewarded with hearty and the most enthusiastic applause. Following is the programme rendered which, it can be easily seen, was one of exceptional interest: "Er ist gekommen" (Franz); "Für Musik" (Franz); "Dichterliebe" (Schumann); "Gretchen am Spinnrad" (Schubert); "Der Kleine Fritz" (Brahms), Madame Gadske; Rhapsody Hongroise, No. 12, Miss Hartmann (Liszt); "Traum durch die Dämmerung" (R. Strauss); Irish Folk Song (Arthur Foote); two Kinderlieder, by request (Taubert); "Beloved, it Is Morn" (Florence Aylward); "Proposal" (Cornelia Rider Possard); Serenade, "Ruy Blas" (J. B. Wakerlin), Madame Gadske; "Magic Fire Music" (Wagner-Brassin), Miss Hartmann; "Engel," "Schummerlied," "Brunnhilde's Battle Call" (Richard Wagner), Madame Gadske.

Stockton, Cal., Organizes Choral Club.

STOCKTON, Cal., Dec. 8.—Permanent organization of the Stockton Choral Club was effected last evening at a meeting in W. C. T. U. Hall. There are over fifty charter members, all of whom are qualified in the requisites for active membership. The club elected the following officers: Mrs. G. E. Housken, president; Karl Brueck, vice-president; H. L. Browne, secretary; Horace Vincent, treasurer; Miss Florence Davidson, librarian. The following membership committee, to pass upon the qualifications of every applicant for membership, was appointed: Mrs. John Raggio, Mrs. R. G. W. Fyfe, Mrs. R. B. Knight, Miss Hurrell, F. N. Vail and T. T. Smith.

Music Teacher Goes Insane.

TACOMA, WASHINGTON, Dec. 5.—Guarded by two attendants, David York, the well-known music teacher and pianist, was brought into Judge Snell's department of the Superior Court yesterday to be examined as to his sanity. In the court room, symptoms of acute dementia were evident and on the recommendation of Dr. J. B. McNethey and Dr. W. D. Read, Judge Snell ordered the prisoner committed to the hospital for the insane at Fort Steila-coom.

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EAMES THANKFUL TO GET BACK

**PRIA DONNA DELIGHTED THAT HER
CONCERT TOUR IS AT AN END.**

**Kept House in Rolling Home, Had High-toned
Rheumatism, and Will Soon Sing in Grand
Opera Again.**

Mme. Emma Eames is back in New York after two months spent in a private car, during which she went to the Pacific Coast and back on a concert tour—her first in twelve years.

She started from Portland, Me., on Oct. 11, and, after going through Canada, made a jump from Toronto to Topeka, Kan., then to Denver, then to Salt Lake, then straight on to Los Angeles, across the Great American Desert, then up to San Francisco, to Portland and Seattle, and then a jump back to St. Paul and a tour through the Middle West and East. She gave thirty concerts, one on every other day in all this time.

"I can't tell you how thankful I am to get back," she said when seen at the Hotel Astor. "I did not know when I started exactly what was going to happen to me. As it was I lost ten pounds because of the travel and the dieting that was necessary, but I never felt better in my life."

"I had been to the Pacific Coast only once before and then I went directly there and directly back again. When the Grau company went on its tour to the Pacific Coast I was unable to go, having one of those disagreeable experiences known as nervous prostration."

"What I feared most was the noise. I can stand the traveling, but the noise troubles me, and I did not know whether my nerves would stand it. However, I had only one annoyance the whole way, and that was soon after I started."

"Just before I reached Toronto a pain developed in my back. It was severe and troubled me greatly. Of course it did not affect my singing. When we got on the stage you can stick pins and needles into us and we don't feel it. But it was painful whenever I breathed. The doctor told me it was myalgia."

The suggestion was made to Mme. Eames that myalgia is popularly known as muscular rheumatism.

"Well he was a very high-priced doctor," she said.

"I kept in my car all the time," she continued, "except three nights in San Francisco at first, when I got tired and went to the home of some friends. Then when I got to St. Louis I had a fit of housecleaning. There is the New England blood. So I went to a hotel and had the car all cleaned. Then when I got to Boston I had three more days out of the car."

Mme. Eames will make her operatic debut this season at the Metropolitan Opera House in "Faust."

PLAYED FOR CHARITY.

**Jersey City Attends Two Good Concerts
in Aid of Home for the Homeless.**

JERSEY CITY, Dec. 13.—A concert was given at Elks' Hall last night for the benefit of the Home for the Homeless, those participating being Frederick Wheeler, barytone; Mrs. Mihr Hardy, soprano; Miss Ada Hussey, contralto; Miss Liza Lehman, soprano, and Michael Banner, violinist.

A second concert for the same good cause was given to-night, the principal part of the programme being the "Daisy Chain," consisting of twelve songs of childhood, those participating being Mrs. Hissem de Moss, soprano; Mrs. Grace Embler, contralto; Theodore von Yox, tenor, and Frank Croxton, basso. Hans Kronold, cellist, played three solos.

"The Messiah" Sung at Springfield, Ill.

SPRINGFIELD, Ill., Dec. 14.—Handel's "The Messiah" was splendidly sung last night by a chorus of one hundred and fifty voices, assisted by the Chicago Symphony Orchestra.

THE AMERICAN VIOLIN SCHOOL OF CHICAGO.

**Joseph Vilim Has Built Up an Institution
with an Able Staff.**

Joseph Vilim, an American by birth, has built up an institution in Chicago called the American Violin School. This school was founded in 1889 and immediately took rank with the best institutions in the country devoted to the study of violin. The Sevcik method is extensively used, and pupils show much facility in playing the most difficult compositions, such as those of Paganini, owing to the advantages of this method. The school is located at Kimball Hall, 243 Wabash Avenue. The character of the programmes of these recitals is of marked merit. Mr. Vilim has associated with him a staff of teachers of stringed instruments, musical history, and harmony who have done excellent work in their several professions.



JOSEPH VILIM, DIRECTOR OF THE AMERICAN VIOLIN SCHOOL IN CHICAGO. HE IS ONE OF THE PROMINENT VIOLINISTS OF THAT CITY. HE WAS FORMERLY CONNECTED WITH THE THOMAS ORCHESTRA AND OTHER ORGANIZATIONS.

Mr. Vilim was born in Chicago in 1861 of Bohemian parentage. In 1882 he graduated from the Prague Conservatory. He became teacher of the violin at the Chicago Musical College in 1884, and two years later was director of the violin department of the American Conservatory of Music in Chicago. He stayed in the latter position twelve years until he founded his present enterprise, which is a purely American institution. In addition to this work he was a member of the Theodore Thomas Orchestra for two years, from 1894 to 1896.

Mr. Vilim is also founder of the Beethoven String Quartet of Chicago, and he still plays in the Vilim Trio. Occasionally he conducts full orchestra.

The pupils of his school have many opportunities, among them being that of playing in a juvenile orchestra, the picture of which appears herewith. This body plays in many recitals and does excellent work for an organization of its kind.

Musicians Elect Officers.

WOONSOCKET, R. I., Dec. 20.—At the annual meeting and election of officers of the Musicians' Protective Association held here, the following officers were chosen: President, Symon J. Treitel; vice-president, A. Sylvestre; treasurer, William Titter; recording secretary, John Buckley; financial secretary, Charles A. Haste; executive committee, W. H. Houghton, F. M. Puffer, I. N. Schlansky, Horace E. Gould and Louis Lemeroux; finance committee, W. H. Houghton, Joseph W. Nichols and William Titter; hall committee, J. B. Farrington, F. B. Simmons, W. H. Houghton, S. J. Treitel and I. N. Schlansky; sergeant-at-arms, S. H. Williams.

Señora Tetrzzini in Mexico City.

CITY OF MEXICO, Dec. 9.—Señora Luisa Tetrzzini and her company gave two concert performances yesterday, full operas being impossible, owing to the continued illness of C. Barrera and G. Bazelli, the tenors of the company. In the afternoon the diva sang her scenes in the first, second and third acts of "Lucia de Lammermoor," and in the evening the first act of "Traviata."

Gadski's First Song Recital in Boston.

BOSTON, Dec. 19.—Mme. Gadski is booked for a recital in Symphony Hall Jan. 1, 1906. This will be the first appearance of this artist in a recital programme in this city. Already much interest is being shown by music lovers.

BUFFALO IS PLEASED BY GUIDO CHORUS

**SETH CLARK'S ORGANIZATION BE-
GINS ITS SECOND SEASON
MOST AUSPICIOUSLY.**

BUFFALO, Dec. 12.—At Convention Hall last night the Guido Chorus, under the leadership of Seth Clark, began its second season and covered itself with musical glory. The chorus has been enlarged considerably and now numbers twenty-three first tenors, nineteen second tenors, twenty first basses and twenty-seven second basses, a total of eighty-nine men. The singing of the chorus this year was really fine. David Bispham also scored a success. His numbers were "Der Wanderer, Du bist die Ruh" and "Haidenroeslein," by Schubert; "The Pipes of Pan," Elgar; "I'm Wearin' Awa', Jean," Arthur Foote, and "Pirate's Song," Gilbert.

Among the choruses were "Suomi's Song," by F. Mair; F. Curti's epic, "To the Dead of the Iltis;" "Beware," by John E. West; Jensen's "Maid on the Shore," and Kipling's "Recessional."

ROOSEVELT TO HEAR "HÄNSEL UND GRETEL."

**Both the President and Mrs. Roosevelt
Admire the Fairy Opera.**

President Roosevelt is to come to New York March 15 to see Humperdinck's fairy opera, Hänsel und Gretel.

Before Humperdinck returned to Europe, he visited the President at the White House and was very much surprised to find that his host was familiar with the opera and prepared to discuss it in relation to German literature.

Mr. Roosevelt complimented the composer and said that as he had not outgrown his liking for the things of childhood, he would be very happy to go to the Metropolitan Opera House to hear the work as soon as he could get away from his work in Washington. Mrs. Roosevelt showed even greater enthusiasm.



THE JUVENILE ORCHESTRA IN THE AMERICAN VIOLIN SCHOOL OF CHICAGO. MR. VILIM'S PUPILS' ORCHESTRA PLAYS FREQUENTLY IN THE RECITALS OF THE SCHOOL.

"I was always fond of fairy stories," she said. "When I was a little girl, I wanted to hear these stories first of all, and when I was older I read them over and over again. If I was naughty and would not get my lessons or comb my hair, they would take my fairy books away from me, and that was my greatest punishment. I have not outgrown my love for the fairies yet."

A New Cantata Given in Lincoln, Neb.

LINCOLN, Neb., December 16.—A cantata in manuscript, "The Fire-Worshippers," was presented for the first time last Monday by the Matinée Musicale of this place. The singers were Mrs. R. A. Holyoke, soprano; Miss Charlotte Hullhorst, contralto; George Johnston, tenor, and B. B. Gillespie, bass. Howard Kirkpatrick, the composer, was at the piano.

Mr. Kirkpatrick had made a signal success as head of the vocal department of the University School of Music. He has marked gifts as a composer, and it is thought that his work will take rank among the most popular song circles, rivaling "In a Persian Garden," as he has given a setting that is striking and beautiful to his libretto, which is taken from Thomas Moore's "Lalla Rookh."

Recital by Miss Inde M. Thomas.

MERIDEN, Conn., Dec. 13.—Miss Inde M. Thomas gave her third and last recital last evening at the home of Mrs. John S. Lane, on Washington Heights, the soloist of the evening being J. H. McKinley, tenor, of New York.

WATKIN MILLS PRAISES CHORUS OF VICTORIA, B. C.

**"Elijah" Successfully Given by English
Singers and Local Choral Society.**

VICTORIA, B. C., Dec. 7.—Mendelssohn's "Elijah" was very successfully and acceptably performed here last evening under the direction of Gideon Hicks, with a local chorus of one hundred and fifty voices, and Watkin Mills, Harold Wilde, Miss Kirkwood, Miss Lonsdale, Mrs. Gregson, Mrs. R. H. Pooley, Mr. E. Howard Russell, and Mr. George Phillips (the four latter local voices), soloists. The audience was critically appreciative and eminently fashionable, including His Honor Sir Henri Joly de Lotbiniere, the Lieutenant-Governor, Hon. Speaker and Mrs. Pooley, all members of the Cabinet at present in the city, and virtually all others prominent in the society of the Capital. Mr. Mills unhappily was suffering from cold, but nevertheless gave a truly artistic interpretation of the Prophet's rôle, the others of the English quartet being received with equal appreciation. Miss Lonsdale's singing of "O Rest in the Lord" evoked much enthusiasm, while the terzette "Lift Thine Eyes" (Miss Kirkwood, Miss Lonsdale and Mrs. R. H. Pooley) proved another of the especially admirable numbers of the evening. Owing to practically insuperable difficulties in the way of organizing a competent orchestra, the oratorio was given with the organ only. Discussing the advisability of attempting so formidable works as "The Elijah" without an efficient orchestra, Mr. Mills said:

"Of course there are many tuneful and melodious works of lighter character you could better do without an orchestra, and I venture to commend them to your notice. I understand that it is impossible under present conditions to organize a competent orchestra here, and I am strongly of opinion you are quite justified, indeed I would highly commend you in performing 'Elijah' or any other oratorio, as you have this evening, rather than not attempt it at all."

Speaking of the work of the local chorus, Mr. Mills said:

"Yours is the best chorus I have heard since leaving England. You have splendid material and the work this evening shows that in Mr. Hicks you have a conductor of great ability, and chorus and conductor have evidently worked well together to pro-

duce such results. The attack throughout was good, and the light and shade especially good."

Mr. Mills heartily approves the decision of the Festival Chorus of Victoria to organize permanently, presenting at least one of the oratorios annually.

The Watkin Mills organization sang here to-night in the closing performance of the 1905 Musical Festival, with even standing room at a premium, and with so great a demand for encores that the programme was prolonged almost till midnight. At the close the audience rose to give three thundering cheers for Mr. Mills and his associates.

Orpheus Club Concert in Pittsburg

PITTSBURG, Dec. 15.—The Orpheus Club of Bellevue and Avalon gave an interesting concert last evening in Masonic Hall, under the direction of Prof. W. A. Lafferty of Allegheny. Miss Christine Miller, contralto, was the soloist, the club members assisting being: First tenors, Henry F. Bryant, J. A. Hanna, H. H. Kell, J. Rosser, George P. Morton, H. G. Lefferts, C. C. Mutzig, Otto Heil and W. J. Hanna. Second tenors, E. R. Roach, A. J. Cisney, A. M. Cullis, Samuel Starkey, W. B. Johnston, C. A. White, S. Wolfe, William C. Batchelder and T. E. Armstrong. First basses, H. K. Bragdon, Samuel L. Hosack, C. J. Rhine, E. E. Bratt, Charles Delp, A. T. Hutson, William B. Rodgers, Jr., W. Ingerson and G. W. Seaman. Second basses, L. R. Lewis, Andrew Bell, Dr. J. R. Provin, Robert Rodebaugh, Earl M. Dodds, P. H. Martin, William Gold, J. C. Nevin, P. C. McDonald and W. R. Murphy.

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San Diego, Cal., Philharmonic Association has been disbanded for lack of patronage and public interest.

Francis Archambault, a Lowell, Mass., barytone, has gone to Paris to continue his studies under Victor Maurel.

Newton Swift, of Boston, gave a piano recital at Miss Butts' Music School, Norwich, Conn., on December 13.

Lewis Hunter Thwaites gave an organ recital at Trinity Parish Church, Santa Barbara, Cal., on December 13.

The piano pupils of Mrs. J. S. Marvin gave a recital at her studio, 250 West Utica Street, Buffalo, on December 16.

The Schiller Chorus gave a concert at Concordia Hall, Detroit, on December 11 under the direction of A. F. Dierkes.

Frederick Reimer, pianist, gave a recital on December 13 at Steinert Hall, Boston, with William Hicks, tenor, to assist him.

The McNeill Club gave its first concert of the season at Sacramento, Cal., on December 4, the soloist being Robert Lloyd.

The Lynchburg, Va., Choral Society has engaged Mme. Galski and David Bispham as the soloists of its concerts next month.

Beethoven's birthday was observed by a special musical celebration in the Eastern District High School in Brooklyn last Monday.

Commencing with the first week in January, the Washington College of Music will give a series of seventeen musicales and lectures.

The Excelsior Glee Club gave an interesting concert at their quarters, George and King streets, Charleston, S. C., on December 13.

The second faculty concert of the Michigan Conservatory of Music, Detroit, took place December 14, the soloist being Victor Benham.

Mlle. Augusta Sautet gave a musicale at the studio of J. B. Lang, 6 Newbury Street, Boston, on December 20, assisted by Anna Miller-Wood.

The Wesleyan Glee and Mandolin Clubs gave a concert at Warner Hall, Bridgeport, Conn., on December 14 and acquitted themselves with credit.

The Lowell (Mass.) Orchestral Society gave its second recital last Sunday, Herman Hecker, cellist, and Stephen Townsend, barytone, being the soloists.

Miss Grace E. Sanborn and the Weber Quartet of Boston gave a concert at the South Congregational Church, South Lawrence, Mass., on December 11.

The Fall River, Mass., Choral Society, under the directorship of Frank L. Andrews, began its season's work in Music Hall, that city, on December 13.

The Milwaukee Musical Society revived Verdi's "Requiem" on December 11 at the Pabst Theatre in that city, under the direction of its new leader, Herman Zeitz.

The fifth public concert of the Liszt Club of Newark, N. J., took place on December 12, the soloists being Florence Austin, violinist, and Edward Bromberg, basso.

The Troy, N. Y., Conservatory of Music held its regular quarterly monthly students' recital on December 14, and according to local critics all acquitted themselves well.

The second concert of the twenty-ninth season of the Loring Club was held at Native Sons' Hall, San Francisco, on December 5, Mackenzie Gordon being the soloist.

The second concert of the New Haven Symphony Organization was given in Woolsey Hall, in that city, on December 12, Margaret Rabold, soprano, being the soloist.

The pupils of the Marion, Ind., Conservatory of Music gave an interesting recital at the Indiana Theatre of that city on December 21, for the benefit of the Newsboys' Band.

Miss Marie Louise Giphens gave a successful song recital at Griffith Hall, Philadelphia, being assisted by Chas. Lewis Murphy, violinist, and Stanley Addicks, pianist.

The Irish Choral Society gave its first concert on December 17, in Orchestra Hall, Chicago, singing ancient Irish part songs and the "Hallelujah" chorus from "The Messiah."

Carl Wolfsohn, one of the best-known of Chicago musicians, gave a recital in Assembly Hall at the Fine Arts Building, in that city, on December 13, assisted by Mrs. Rose Borch, soprano.

Clarence Eddy gave an organ concert in St. Mark's Church, Brookline, Mass., on the evening of Dec. 14, with the assistance of Mrs. Bertha Cushing Child and Mrs. Anna Lohbiller Mason.

Miss Sadie Pounds gave a concert at the Casino, Stamford, Conn., on December 12, assisted by J. Humbird Duffey, baritone; David Gootenberg, violinist, and Madge Gould, accompanist.

A Bach and Handel lecture and recital was given at the South Church, Hartford, Conn., on December 14, the soloists being Walter P. Stanley, organist, and Miss Alice Moulthrop, violinist.

The Litchfield (Conn.) Choral Union of three hundred and fifty voices will begin its season's work next month, preparing for the great music festival to be heard at Norfolk, Conn., in June.

The thirty-fourth piano recital of the pupils of the Hans Schneider Piano School, of Providence, took place in the recital hall on December 14, Miss Florence B. Hagan, soprano, being the soloist.

The Singers' Club, of Cleveland, gave a concert at the Chamber of Commerce of that city, on December 12, the soloists being William Harper, basso, and Miss Carrie Z. Hudson, violinist.

The first of the series of concerts given at the Dorscht Lodge of New Haven in aid of meritorious musicians, took place at the Hyperion Theatre, that city, on December 13 and was well attended.

Mrs. Mary Montgomery Brackett, soprano; Mrs. Helen Allen Hunt, contralto, and Miss Lida Jennison Low, pianiste, gave a recital in the Bradford Academy, Sanbornville, N. H., on December 8.

Mrs. Charles M. Daman has been engaged as organist and choir director of the Central Baptist Church, Syracuse, to succeed Mrs. Harry L. Vivard, who goes to the First Baptist Church on January 1.

The Faculty concert of the Emma Millard Conservatory of Music, gave an interesting concert at Gurley Hall, Troy, N. Y., the soloists being Miss Barker, violinist; Mr. Dotie, baritone, and Mr. Little, pianist.

The Stockton, Cal., Choral Club was organized last week with the following officers: President, Mrs. G. E. Honsken; vice-president, Karl Bruech; secretary, H. A. Browne; treasurer, Horace Vincent, and librarian, Miss Florence Davidson.

The Hughes Club of Oakland, Cal., gave its third concert of the season at Hamilton Hall, that city, on December 8, the soloists being Mrs. Llewelyn Hughes, soprano; Mrs. Chas. Schoffer, soprano; Miss Gertrude Halsey, and L. A. Larson, baritone.

The piano pupils of Waldo F. Chase were heard in an interesting recital at the Woman's Club House, Los Angeles, on December 6, among them being Ethel Putnam, Dorothy Leonard, Isabel C. Boyer, Gertrude Cohen and Hannah Nielsen.

Two of the soloists for the Apollo Club's production of "The Messiah" at Los Angeles, Cal., have just been chosen. They are M. Henshaw, basso, of Chicago, and Beatrice Hubbell Plummer, a former soprano of Los Angeles, now resident of Indianapolis.

The Long Branch, N. J., Musical Club was organized last week at the home of F. C. Flegal, Third avenue, Long Branch, with the following officers: President, Dr. H. S. Riddle; vice-president, F. C. Flegal; secretary, H. T. Cubberley, and treasurer, O. F. Bennett.

The first symphony concert given at the Mason Opera House, Los Angeles, Cal., on

December 8, was most successful, the principal number on the programme being Tchaikowsky's sixth symphony. Frank V. Pollock was the soloist and acquitted himself with credit.

The first meeting of the Fresno, Cal., Musical Club was held on December 19 at Risley Hall, in that city. Among the artists who participated were Mrs. Don Pardee Riggs, Miss Aimée Newman, Miss Belle Ritchie, Mrs. L. L. Cory and Miss Martha Sprengle.

At the semi-annual meeting of the Colebridge-Taylor Musical Club held on December 15 at 7 Halsey Street, Worcester, Mass., John W. Anderson, Jr., was elected president; James H. Storms, vice-president; Millie McNorton, secretary; and Mabel Hopewell, treasurer.

The Cantata Singing Society, of which Joseph B. Zellman is director, gave an opera performance and reception at Harlem Casino, New York, Friday evening, Dec. 15. The organization made an excellent showing, the concert reflecting great credit on the able director.

Miss Olive Moser, violinist, was the soloist at a concert given at Cunnick Hall, Los Angeles, on December 7, the assisting artists being Frances Raiford, Mirth True, Delia Weldon, Nellie McKinnon, Mabel Forbush, Viola Schmidt, Luella Cannon, Mildred Robinson and Louise Hauser.

Mme. Geneva Johnstone-Bishop gave a recital for her pupils at the Washington College of Music on December 16, those participating being Katharine Ahlefeld, Daisy Harrison, Mary King, Deborah Wood, Sarah Schneider, Narcissa O'Bannon, Edna M. Hayes, Bessie Harrison and Mrs. Edith T. Johnston.

Boston's Musicians' Protective Union has the distinction of being the first labor organization of that city to begin the erection of its own headquarters and office building. Several thousand dollars have been set apart as the nucleus of the building fund, and a committee has been appointed to recommend a plan and location for the structure.

Spohr's "Last Judgment" was sung at Calvary Episcopal Church in New York last Sunday evening. In the recital which preceded the service Miss Baker, violinist, the young daughter of Lacey Baker, choir-master and organist of the church, played Tchaikowsky's "andante cantabile," opus 11. The cantata was sung with additional soloists and an increased chorus.

The Mendelssohn Musical Association of Pittsburg has just been organized by Arthur G. Derr, Louis H. Kennedy, Charles H. Meyer and Clifford R. Eggers. They purpose assembling a chorus of one hundred voices and an orchestra of forty players, and giving concerts at least twice a month. Mr. Derr, whose office is 802 Empire Building, Pittsburg, will be glad to furnish any information desired.

The students of the Pennsylvania Conservatory of Music of Philadelphia gave a concert on December 9, at Conservatory Hall in that city, those participating being: Evelyn Steinman, Evelyn Aiken, Katharine Thomas, Aline Gladfelder, Marion Potts, Carroll Shaw, Evelyn Musser, Alma Fitzgerald, Adolene Otto, David McKay, Henrietta Bythiner, Lydia Parker, Irene Thomas, Dorothea Neebe, Beatrice Miller, Violet Johnson and Elizabeth Devoe.

The Hope Lodge Glee Club of Orange, N. J., gave its first concert on Thursday evening, Dec. 14. The club was assisted by Mme. Marie Narelle, soprano, and the Olive Mead Quartette. Miss Wilhelmina Treuling accompanied at the piano. J. H. P. Reilly conducted and the programme was a most interesting one, containing a most captivating selection of glees and ballads, American composers being strongly represented. The officers of the Hope Lodge Glee Club are: John C. Cassidy, president; H. S. Babbage, vice-president; Louis C. Geils, treasurer, and J. M. Eppstein, secretary.

AMONG OUR MUSICIANS

The Wirz Piano School, of New York City, gave a Beethoven recital on December 14.

The Leffingwell Violin School of Chicago gave their concert in Kimball Hall on December 14.

Miss Ethel Lytle, soprano, and Miss Ethel Shea, contralto, have just concluded a successful concert tour of Eastern Oregon.

Arthur Plagge, director of the Buffalo Saengerbund, has opened a studio for vocal instruction at 232 Norwood Avenue, Buffalo.

Miss Sylvia M. Elcock announces a song recital at Mr. Sulli's studio in the Insurance Building, New Haven, in the near future.

Chester H. Beede will give three lecture recitals at his piano school, 158 Halsey Street, Brooklyn, in January, February and March.

Miss Eveleen Burns, who has charge of the violin department of Holy Angels' Academy, Buffalo, gave a concert there on December 14.

Mamie Anderson gave a mandolin recital at Chickering Hall, Los Angeles, Cal., on December 7, assisted by Theodore J. Irwin, pianist.

Mme. Foeder-Camoin, a favorite singer in New Orleans, has returned there after an absence of three years, to take up vocal teaching.

Miss Charlotte Kingore has returned to her home at Long Beach, Cal., from her violin studies with César Thomson, the Belgian teacher.

Ruth M. Harrison, of New Orleans, a clever writer of sketches of Creole life, has published an interesting collection of "Creole Folk Melodies."

Miss Jane Campbell lectured on "Songs of My Youth" before the Chaminade Club at 10 South Eighteenth Street, Philadelphia, on December 11.

The Lafayette Avenue Presbyterian Church, Buffalo, has engaged Alfred Wooler of Scranton, Pa., as tenor, and Miss Harriet Jones as soprano soloist.

Miss Iola Williams has resigned as organist of Irwin Street M. E. Church, Hanford, Cal., to take up teaching, and will be succeeded by Mrs. George Peacock.

Minnie Fish Griffin, soprano, gave her annual recital in Musical Hall, Chicago, on December 19, assisted by Alexander Krauss, violinist, and Mrs. Edward Lappham, pianist.

Miss Emily Bolle of King Conservatory of Music, San José, Cal., gave a piano recital there recently, and according to the local critics the player, who is still in her teens, covered herself with glory.

C. Winfield Richmond gave a piano recital at his studio, Main Street, Bangor, Me., on December 9, those participating being Miss Atherton, Miss Pinkham, Raymond Cole, Frances Wood and Mildred Vickery.

Mrs. Walter Spring, gave an interesting recital at her studio, 1107 Forest Avenue, Portland, Me., on December 8, those participating being Florence French, Edna Butler, Eunice Butler, Marion Burlingame, Gertrude Young, and Ethel Waterhouse.

Robert V. Brain, a nine year old musician of Springfield, Mass., has just composed an operette entitled "The Land of Flowers." Master Brain is a son of Robert D. Brain, director of the conservatory of music in the Grand Opera House, Springfield.

The first vocal and orchestral concert of the Grand Italian Conservatory of Music was held at Memorial Hall, Y. M. C. A., Brooklyn, on December 14, under the direction of Signor R. E. de Stefani. Those participating were Olive Randall, Ezilda Perez, Julia Keely, Sidney K. Adams, and T. M. Butler.

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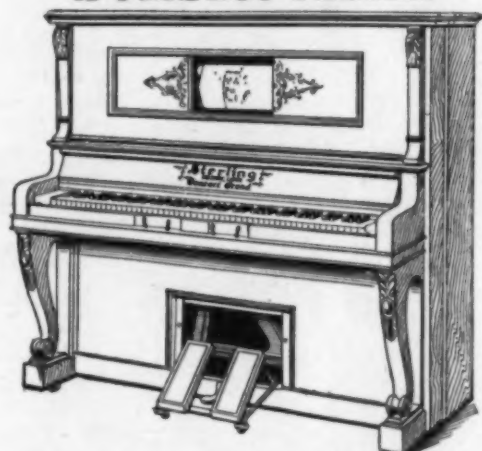
Abbott, Bessie—New York, private engagements to Jan. 1.
Bauer, Harold—Loudon G. Charlton, manager. Fitchburg, Jan. 4; Manin, Jan. 9; Nashville, Jan. 11.
Bispham, David—Loudon G. Charlton, manager. New York, Dec. 27, 28; N. Y. Oratorio Society, Jan. 4, 7, 9; Allentown, Pa., Jan. 11.
Blauvelt, Lillian—F. C. Whitney, manager. "The Rose of Alhambra," Chicago to Dec. 27.
Campanari, Giuseppe—Baltimore, with Philadelphia Orchestra, Dec. 26; New York, Dec. 30, 31, Russian Symphony Orchestra, Carnegie Hall.
Eames, Emma—Boston, Symphony Hall, Dec. 29, 30.
Gadski, Johanna—Loudon G. Charlton, manager. New York, Carnegie Hall, Dec. 26; Boston, Jan. 1; Cleveland, Jan. 4; Chicago, Jan. 6; Toledo, Jan. 9.
Gerardy, Jean—New York, Philharmonic, Jan. 5, 6.
Grasse, Edwin—Mendelssohn Hall, New York, Dec. 26-28.
Hall, Marie—Henry Wolfsohn, manager. Baltimore, Dec. 28; Philadelphia, Dec. 29, 30; St. Paul, Jan. 2; Milwaukee, Jan. 3; Chicago, Jan. 5.
Kubelik, Jan—Otto Goerlitz, manager. New York, Dec. 24 and Jan. 1; Buffalo, Convention Hall, Jan. 6.
Kirkby-Lunn, Mme.—Chicago, Apollo Club, Dec. 24; New York, Oratorio Society, Dec. 27, 28; Minneapolis, with Symphony Orchestra, Jan. 5.
Nielsen, Alice—Shubert Bros., managers. San Francisco to Jan. 1; Los Angeles, Jan. 8.
Nichols, Marie—Loudon G. Charlton, manager. Bay City, Mich., Jan. 10; Chicago, Jan. 14.
Pugno, Raoul—New York, private engagements to Jan. 1.
Rappold, Mme.—New York, Waldorf-Astoria (Bagby musical morning), Dec. 28.
Reisenauer, Alfred—Loudon G. Charlton, manager. New York, Waldorf-Astoria (Bagby musical morning), Dec. 28; Mendelssohn Hall, Jan. 2; Boston, Jan. 3 and 6; New York, Jan. 8.
Ruegger, Elsa—Loudon G. Charlton, manager. Philadelphia, Jan. 5; Chicago, Jan. 14.
Rio, Anita—Chicago, Dec. 24, 25; Philadelphia, Dec. 27.
Roovers, Francis—Loudon G. Charlton, manager. Omaha, Jan. 15.
Rider-Kelsey, Mrs.—Loudon G. Charlton, Oratorio Society, Carnegie Hall, Dec. 27, 28.
Rubinstein, Arthur—New York, with Philadelphia Orchestra, Jan. 8; Baptist Temple, Brooklyn, Jan. 9.
Samaroff, Olga—J. E. Francke, manager. Portland, Me., Jan. 3; Worcester, Mass., Jan. 4; Albany, Jan. 5.
Scheff, Fritz—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.
Sembrich, Marcella—Philadelphia, Dec. 30.
Shay, Jessie—New York, Mendelssohn Hall, Jan. 4; with Kaltenborn Quartette, Jan. 18.
Szumowska, Mme.—Boston, Chickering Hall, with Adamowski Quartette, Dec. 31.

II. ORGANIZATIONS.

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Babes and the Baron—Shubert Bros., managers. New York, Lyric Theatre, indefinitely.
Babes in Toyland—New York Academy of Music, indefinitely.
Boston Symphony Orchestra—Boston, Dec. 23, 29 and 30; Providence, Jan. 4; New York, Carnegie Hall, Jan. 11.
Boston Symphony Quartet—Boston, Jordan Hall, Jan. 1; New York, Mendelssohn Hall, Jan. 2.
English Grand Opera—Henry W. Savage, director. Atlanta, Ga., Dec. 25, 26.
Fontana—Shubert Bros., managers. Boston, indefinitely.
Forty-five Minutes from Broadway—Klaw & Erlanger, managers. Colonial Theatre, Chicago to Dec. 30; New York, Amsterdam Theatre, indefinitely.
Fritz in Tammany Hall—Klaw & Erlanger, managers. Chicago, Illinois Theatre, Dec. 25 to Jan. 6.
Happyland—Shubert Bros., managers. Chicago, Garrick Theatre, Dec. 25-30.
Humpty Dumpty—Klaw & Erlanger, managers. St. Louis, Olympic Theatre, Dec. 25; Cincinnati, Grand Opera House, Jan. 1-13.
Kneisel Quartet—Boston, Potter Hall, Jan. 9.
Miss Dolly Dollars—C. B. Dillingham, manager. Philadelphia, Dec. 25 to Jan. 6.
Moonshine—Daniel V. Arthur, manager. New York, Majestic Theatre, Dec. 25 to Jan. 8.
New York Symphony Orchestra—New York Carnegie Hall, Jan. 7-9.
New York Oratorio Society—New York, Carnegie Hall, afternoon, Dec. 27, 28.
New York Philharmonic—New York, Carnegie Hall, Jan. 5, 6, 19, 20.
Pearl and the Pumpkin—Klaw & Erlanger, managers. Cleveland, Euclid Ave. Opera House, Dec. 25; Pittsburgh, Nixon Theatre, Jan. 1.
Peggy from Paris—Madison Corey, manager. La Crosse, Wis., Dec. 25.
People's Symphony—New York, Carnegie Hall, Dec. 23; Cooper Union, Jan. 5; Carnegie Hall, afternoon, Jan. 6.
Philadelphia Orchestra—Baltimore, Dec. 26; Philadelphia, Dec. 29, 30 and Jan. 5, 6.
Rogers Brothers in Ireland—Klaw & Erlanger, managers. Baltimore Academy of Music, Dec. 25; Pittsburgh, Nixon Theatre, Jan. 1.
Russian Symphony Orchestra—New York, Carnegie Hall, Dec. 30, 31.
Sergeant Brue—C. B. Dillingham, manager. Philadelphia, Dec. 25 to Jan. 6.
The Catch of the Season—Charles Frohman, manager. New York, Harlem Opera House, Dec. 25-30.
The Earl and the Girl—Shubert Bros., managers. New York Casino, indefinitely.
The Ham Tree—Klaw & Erlanger, managers. Chicago, Colonial Theatre, Jan. 1.
The Mayor of Tokio—New York, New York Theatre, indefinitely.
Theodore Thomas Orchestra—Chicago, Jan. 5, 6.
The Press Agent—Shubert Bros., managers. Field's Theatre, indefinitely.
The Prince of Pilsen—Henry W. Savage, manager. Spokane, Dec. 24, 25; Missoula, Mont., Dec. 26.
The Sho-Gun—Henry W. Savage, manager. Seattle, Dec. 24-27.
The Sultan of Sulu—Madison Corey, manager. Milwaukee, Dec. 24-27.
The Yankee Consul—John P. Slocum, manager. Great Falls, Mont., Dec. 24; Helena, Dec. 25; Spokane, Dec. 26, 27.
Tivoli Opera Co.—San Francisco, indefinitely.
Veronique—Klaw & Erlanger, managers. New York, Broadway Theatre, indefinitely.
Well's Band—George N. Loomis, manager. Detroit, Light Guard Armory, Dec. 25.
Woodland—Henry W. Savage, manager. Chicago, Dec. 26 to Jan. 6.
Wonderland—Bridgeport and New Haven, Dec. 25 to Jan. 1.

DATES AHEAD.

December 23

Ninth Concert of Boston Symphony Orchestra, Boston.
 Pittsburgh Orchestra, Pittsburgh, afternoon.
 Theodore Thomas Orchestra, Chicago, evening.
 People's Symphony Concert, Carnegie Hall, New York, evening.

December 24

Kubelik in New York City.
 Anita Rio in Chicago.
 Apollo Club, Chicago, with Mme. Kirkby-Lunn as soloist.
 "The Messiah," Symphony Hall, Boston, afternoon.
 Eighth Chickering Sunday Chamber Concert, afternoon; Boston.

December 25

Anita Rio in Chicago.
 "The Messiah," Boston, evening.
 "The Messiah," Philharmonic Club, Minneapolis.
 "Rheingold," Metropolitan, N. Y. First of Niebelungen Ring performances.

December 26

Grasse Violin Recital, Mendelssohn Hall, N. Y.; afternoon.
 Philadelphia Orchestra, afternoon at Washington; evening at Baltimore; Campanari, soloist.
 Mme. Gadski at Carnegie Hall, N. Y.
 David Bispham, Mendelssohn Hall, New York, evening.

December 27

"The Messiah," New York Oratorio Society, Carnegie Hall, N. Y.; afternoon.
 Anita Rio in Philadelphia.
 "Die Walküre," Metropolitan, N. Y. Second of Niebelungen Ring performances.

December 28

"The Messiah," New York Oratorio Society, Carnegie Hall, N. Y.; evening.
 Grasse violin recital, Mendelssohn Hall, N. Y.
 "Siegfried," Metropolitan, N. Y. Third of Niebelungen Ring performances.

December 29

"Götterdämmerung," Metropolitan, N. Y. Fourth of Niebelungen Ring performances.
 Tenth public rehearsal Boston Symphony Orchestra, Boston.

December 30

Russian Symphony Orchestra, Campanari, soloist, Carnegie Hall, N. Y.
 Third private meeting, Manuscript Society, National Arts Club, N. Y.
 Tenth concert, Boston Symphony Orchestra, Boston.
 Mme. Sembrich, recital, Academy of Music, Philadelphia.

December 31

Russian Symphony Orchestra, Carnegie Hall, N. Y.; afternoon.
 Ninth Sunday Chamber Concert, afternoon, Chickering Hall, Boston.

January 1

Boston Symphony Quartet, Jordan Hall, afternoon, Boston.
 Theodore Thomas Orchestra, Chicago.
 Hess Quartet, Jordan Hall, evening, Boston.
 Jan Kubelik, Carnegie Hall, N. Y.

January 2

Hoffman Quartette, Potter Hall, Boston.
 Boston Symphony Quartette, Jordan Hall, Boston.
 Reisenauer Recital, Mendelssohn Hall, New York.

January 3

Mme. Samaroff, City Hall, Portland, Me.
 Reisenauer Recital, Jordan Hall, Boston.

January 4

Pittsburg Orchestra, Mme. Gadski, soloist, Cleveland.
 Music School Settlement Concert, Beaux Arts Building, New York.
 Marum Quartet, Cooper Union, New York.
 Jessie Shay Recital, Mendelssohn Hall, New York.
 Volpe Symphony Concert, Carnegie Hall, New York.
 Mme. Samaroff, recital, Worcester, Mass.
 David Bispham, Mendelssohn Hall, N. Y.; afternoon.

January 5

New York Philharmonic, rehearsal, Carnegie Hall, New York.
 Boston Symphony Orchestra, rehearsal, Symphony Hall, Boston.
 Philadelphia Orchestra, Carnegie Hall, New York, afternoon; Mme. Gadski, soloist.
 Mme. Samaroff, recital, Albany.
 Symphony Orchestra Concert, Minneapolis.

January 6

New York Philharmonic Concert, Carnegie Hall, New York.
 Boston Symphony Concert, Symphony Hall, Boston.
 Philadelphia Orchestra, Carnegie Hall, New York, evening; Mme. Gadski, soloist.
 Kubelik, recital, Convention Hall, Buffalo.
 Reisenauer, recital, Jordan Hall, Boston.

Dates of the Principal Orchestral Concerts.

BOSTON—Boston Symphony Orchestra, Wilhelm Gericke, conductor. Friday afternoons and Saturday evenings during the season at Symphony Hall, when not in New York.
CHICAGO—The Theodore Thomas Orchestra, Frederick A. Stock, conductor. Friday afternoons and Saturday evenings, beginning Oct. 20-21, 1905, continuing twenty-four weeks, ending March 30-31, 1906.
CINCINNATI—Cincinnati Orchestral Association, Frank Van der Stucken, conductor. Beginning Friday afternoons and Saturday evenings, Dec. 1-2, continuing on alternate weeks.
PHILADELPHIA—Philadelphia Orchestra, Fritz Scheel, conductor. Friday afternoons and Saturday evenings, Dec. 29-30, 1905; Jan. 5-6, 12-13, 19-20, 26-27; Feb. 2-3, 9-10, 23-24; March 2-3, 9-10, 1906.
PITTSBURGH—Pittsburgh Orchestra, Emil Paul, conductor. Beginning the first week in November, and ending with the third week in March, 1906.
NEW YORK CITY—Boston Symphony Orchestra, Wilhelm Gericke, conductor. Evenings, Jan. 11, Feb. 15, March 15, 1906; afternoons, Jan. 13, Feb. 17, March 17, 1906.
NEW YORK CITY—People's Symphony Concerts. First series, Cooper Union, Thursdays, Jan. 25, Feb. 15, March 15, April 19, 1906. Second series, Grand Central Palace, Jan. 26, Feb. 16, March 16, April 20, 1906.
NEW YORK CITY—Philharmonic Society. Jan. 5-6, 19-20, Feb. 9-10, March 2-3, 23-24, 1906.
NEW YORK CITY—Russian Symphony Society of New York. Modest Altschuler, conductor. Dec. 30, 1905; Jan. 27, Feb. 24, March 17, April 7, 1906.
NEW YORK CITY—The New York Symphony Orchestra, Walter Damrosch, conductor. Sundays, Jan. 7-14, Feb. 4, March 4, 1906. Tuesday evenings, Jan. 9, 16; Feb. 6, March 6, 1906.
NEW YORK—Symphony Concerts for Young People, Frank Damrosch, director. Saturday afternoons at 2.30, Carnegie Hall, Jan. 6, Feb. 10, 24; March 31.

A Choral Society in a Bottle.

Benjamin J. Morgan, a cripple, of Winsted, Conn., has completed a wonderful piece of work which is attracting considerable attention. Inside a bottle eight and one-half inches long, four and one-half inches in diameter, and one-half inch thick at the neck, he has made a miniature representation of a local choral society. Twenty-five of the singers are represented on six rows, the women being attired in white and the men in black, each singer holding a red-covered choral book. The conductor of the club is shown standing in front of the singers, his baton denoting rest. The orchestra is seated on both sides of him, and the prima donna is at his right. The conductor and the orchestra are in dress suits. The twenty-five dolls, representing the singers, are two and one-half inches in length, one-half inch across the shoulders, each doll having to be separated into twelve pieces in order to get it through the neck of the bottle. After they were passed through the neck they were glued together. There are 781 pieces in all in the glass vessel.

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Ear-Training Exhibition by Blind Children.

A musical entertainment was given recently at Hartford by pupils of the Connecticut School for the Blind, where a brass band and a stringed orchestra have been formed. One of the most interesting features was the exercise in ear training in which the children would tell, "quick as a wink," the component notes of a chord struck on the piano, and would identify immediately any note struck on the instrument.



Mrs. Mary E. Coombs is dead in Plymouth, Mass. She was a musician of marked ability and established a reputation which was more than purely local as a music teacher in Bangor, Me. For the past twelve years she lived in Massachusetts.

John D. Waters died in Utica, N. Y., recently. He was born in Martinsburg in 1824 and about 1850 went to Utica and established himself as a restaurant keeper and musician. For many years he was manager of the Old Utica Band, which greatly prospered under his oversight.

Theodore Wright, who served for twelve years as a member of the orchestra of the Star Theatre, Buffalo, died Dec. 11 at the General Hospital there of pneumonia. He was 45 years old. Mr. Wright came to Buffalo from Ithaca, and his body was taken to that place under escort of a delegation from the Buffalo Musical Association. Mr. Wright is survived by a sister, Mrs. Carrie Bupp of Ithaca.

Prof. E. V. Caulfield died Dec. 13 at his home in Hartford, Conn., after a long illness. He was one of the best known organists and musicians in that city, having been for seventeen years connected with St. Peter's Church. He was born in England fifty-two years ago, and his teachers were Dr. Sparks of Leeds and Dr. Arms. After arriving in the United States he was organist at the Cathedral in Richmond, Va., and later went to Hartford. He leaves a widow and five children.

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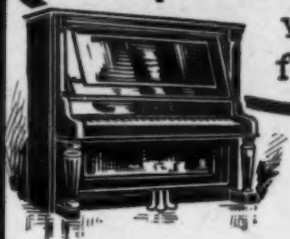
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